

* Coldplay * Sean Watkins * Steve Howe * Bill Frisell

Guitar Player

▶ Vox Handwired AC30

▶ Danelectro Reel Echo
& Spring King

▶ Line 6 GuitarPort

▶ Veillette Gryphon

▶ Guild D50CE



* NUGENT

The Motor City Madman
Can Still Kick Your Ass!

DECEMBER 2002

US: \$5.99 CAN. \$6.99



A MUSIC PLAYER PUBLICATION



CMP
United Business Media

LENNY ROCKS WITH VOX



For a free poster of this ad, please send \$3.75 for shipping and handling to: VOX, Attention: Lenny Rocks Poster Offer, 316 S. Service Rd., Melville, NY 11747.
Offer good in the U.S. only and while supplies last. © 2002 VOX USA • (516) 333-8737 • www.voxamps.co.uk

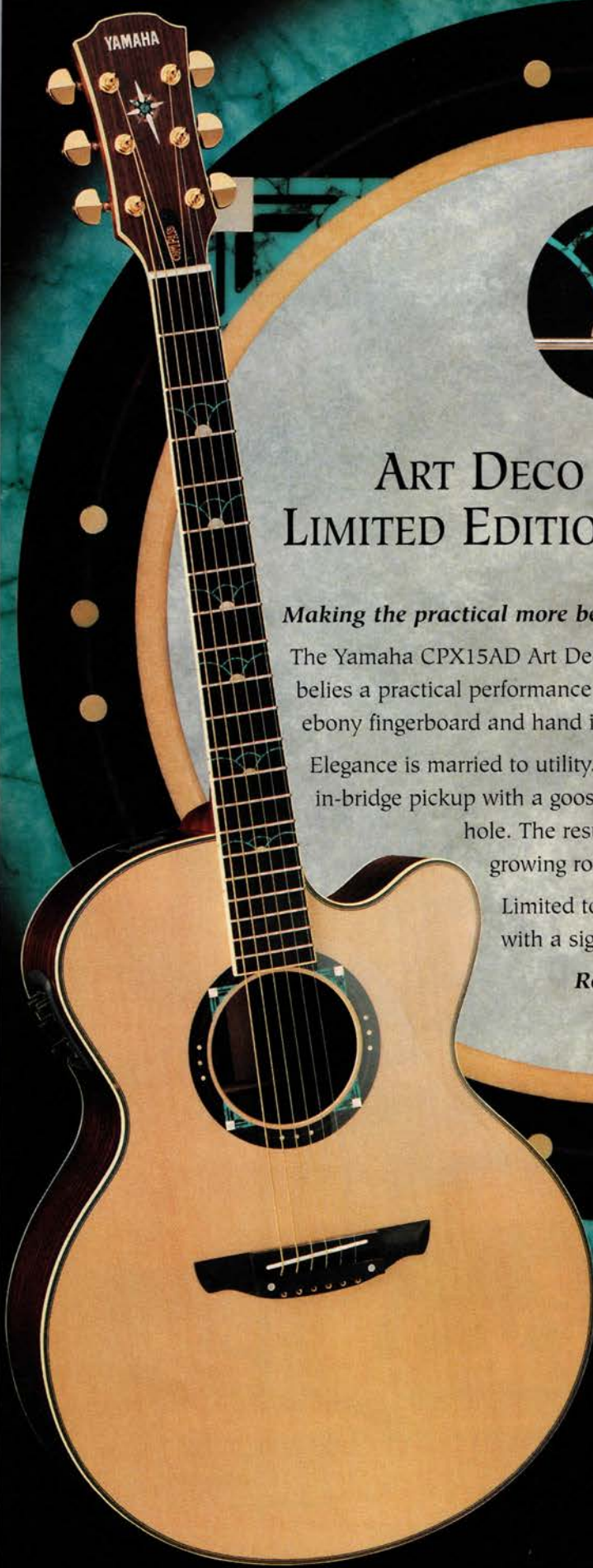
PROFESSOR ERNIE

unleashes his latest creation!



UNCOATED AND ALIVE!
ACOUSTIC STRINGS FOR ELECTRIC PLAYERS!

www.ernieball.com



ART DECO HANDCRAFTED LIMITED EDITION... FROM YAMAHA

Making the practical more beautiful... and the beautiful more practical.

The Yamaha CPX15AD Art Deco is a Limited Edition whose eclectic styling belies a practical performance tool. Natural materials decorate a polished ebony fingerboard and hand inlaid rosette in a subtle, yet classic, design.

Elegance is married to utility. The on-board preamp blends a piezo in-bridge pickup with a gooseneck-mounted microphone in the sound hole. The result is stunning and can be heard on a growing roster of hits.

Limited to only 300 for the USA, each comes with a signed certificate of authenticity.

Reserve yours today.

Handcrafted
YAMAHA
GUITARS WITH TRADITION



CREATING 'KANDO' TOGETHER

The John Lennon
HANDCRAFTED GUITARS

Yamaha Corporation of America • 6600 Orangethorpe Avenue, Buena Park, CA 90620 • 1-877-YAMAHA5 • www.yamaha.com
©2002 Yamaha Corporation of America. All rights reserved. Yamaha is a registered trademark of Yamaha Corporation.

REAL EFX. REAL AFFORDABLE.

The CFX Series from the mixer fanatics at Mackie Designs.

An all-in one effects mixer doesn't have to be a compromise. Our CFX Series gives you Mackie's legendary low noise, high headroom, road-rugged construction... and 100% cheese-free 32-bit EMAC™ digital effects.



All three CFX Series mixers feature...
 4-bus design • 16 EMAC digital effects, each with dual parameter controls
 • 9-band stereo graphic equalizer
 • 3-band EQ with swept mid on mono channels • 4-band fixed EQ on stereo channels • 4 aux sends per channel
 • built-in subwoofer crossover • 60mm log-taper faders • built-in power supply



CFX-20 16 mic/line channels • 2 stereo line level channels • 16 channel inserts



CFX-16 12 mic/line channels • 2 stereo line level channels • 12 channel inserts



CFX-12 8 mic/line channels • 2 stereo line level channels • 8 channel inserts

SILKY-SMOOTH
 60mm logarithmic taper faders with wear-resistant wipers.

EASY LEVEL SETTING via Zero Level channel LEDs. Up to 50dB of gain for timid singers and vintage keyboards.

SWITCHABLE PRE/POST-fader aux sends plus separate External & Internal EFX sends.

LOW CUT FILTERS on mic/line channels cut stage rumble, wind noise and P-popping vocalists.

SWEEP-SOUNDING 3-BAND EQ with swept midrange on mic/line channels. Ultra-wide 100Hz to 8kHz midrange sweep lets you use it as a second bass EQ if necessary.

QUALITY MIC PREAMPS have ultra-high headroom to handle close-miked drums & screaming vocalists without overload. Low internal noise, too.

16 REALISTIC EFFECTS. Thirty-two-bit internal processing & custom algorithms give you digital effects that rival outboard processors. Each can be customized via Time/Rate & Damping/Depth controls plus a unique Wide switch.

BREAK SWITCH mutes all inputs except for the Tape Input for playing tunes 'tween sets.

SEPARATE LEVEL CONTROLS

for external effects input, tape input, headphone output and Utility output (extra 1/4" stereo outputs that are perfect for sending a simultaneous feed to a recorder).

9-BAND STEREO GRAPHIC EQ uses premium discrete parts to insure phase accuracy & low distortion even at extreme settings.

BUILT-IN 75Hz electronic crossover & subwoofer output.

CALL THIS NUMBER for a free 72-page catalog & Applications Guide or visit our extensive web site.



A good mixer deserves a great PA. They don't get any better than our active loudspeakers.

MACKIE

www.mackie.com
 800.898.3211

Get Reel!

Love the warmth of tape?
Hate breakdowns?
GET REEL!

Dig the Lo Fi
tone of old tape
echo's? Hate
spending a grand?
GET REEL!

Love Sound on
Sound? Hate gear that
breaks on stage?
GET REEL!



\$199
List

Can't decide whether
you want a tube or
solid state sound?
GET REEL!

Always wanted a tape echo?
Never wanted the hassles?
GET REEL!

**Reel
Echo** 

Danelectro®

danelectro.com

Reel Echo™: Tape Echo...Without the Hassles!

New!

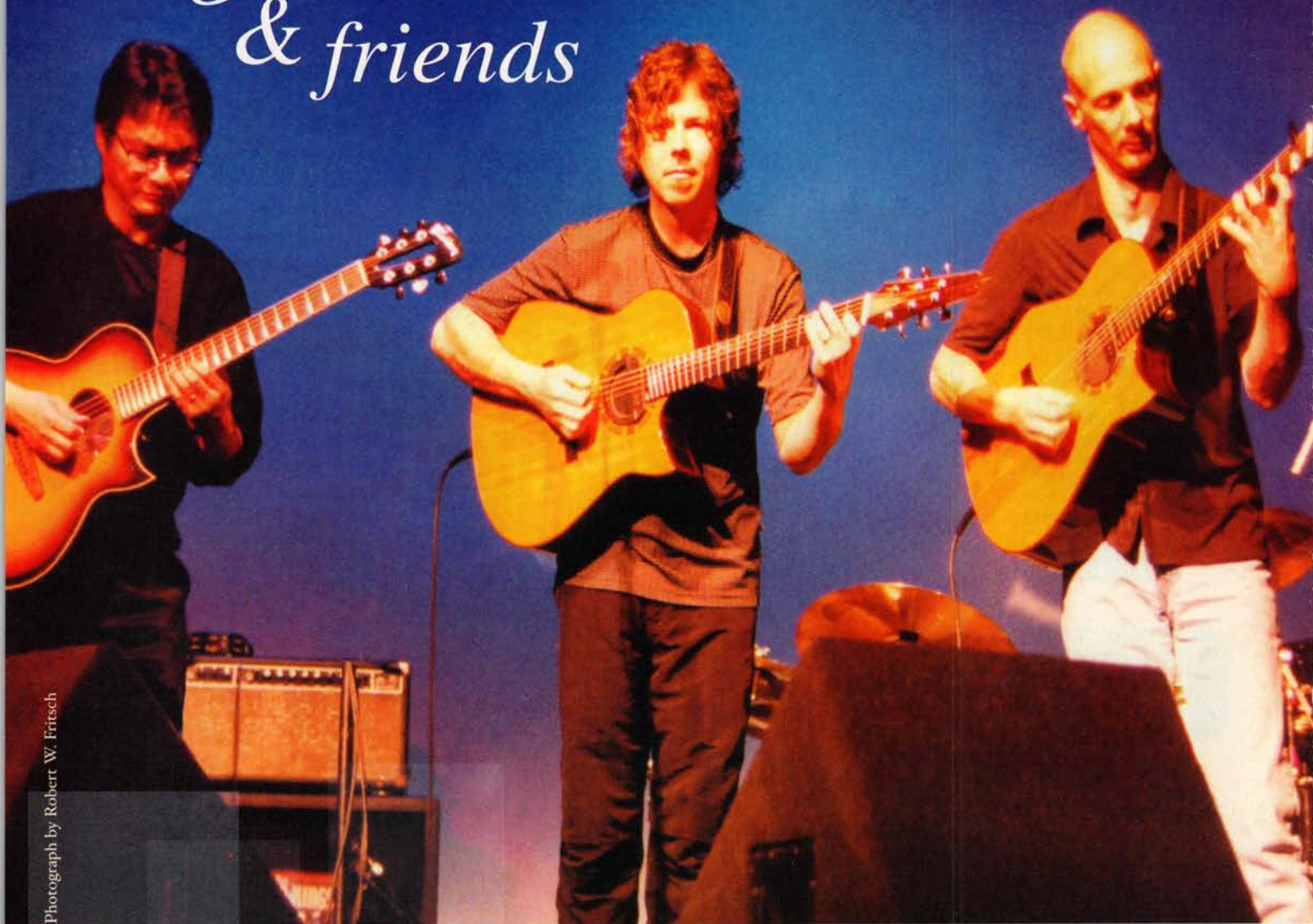
The American Special

TORONADO®

Visit your local Fender dealer today
and take a Tornado for a spin!

Fender®
www.fender.com

D'Addario® & friends



Photograph by Robert W. Fritsch



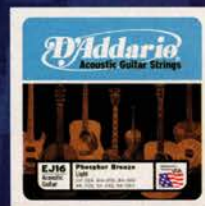
The California Guitar Trio

Hypnotic, progressive, polyrhythmic... these are just a few words that could be used to describe the complex and dynamic instrumental sound of the California Guitar Trio, yet no words can do them justice. *Their strings of choice - D'Addario.*

Hear D'Addario EJ16 strings on the new CGT release, *CG3+2* – *California Guitar Trio with Tony Levin and Pat Mastelotto.*

www.cgtrio.com

J. D'Addario & Company, Inc.
PO Box 290 • Farmingdale, NY 11735 USA • www.daddariostrings.com



D'Addario®
the Player's Choice®

THIS IS MY HORSE

— on naming his model N-20, “Trigger”



Martin & Co.
EST. 1833
AMERICA'S GUITAR®

Music history. Martin history.™

to clone or not to clone

THAT IS THE QUESTION. THIS IS THE ANSWER: REPLITONE™. Politicians fear it. Musicians embrace it. That's because Rocktron takes the worry out of cloning, (or modeling, or replicating), with our RepliTone preamp and RepliTone guitar amps. This whole digital modeling thing has been around since, well, since we began it all. Our experience in cloning began years ago, when Rocktron was the first to digitally replicate different amp tones in our digital preamps. Countless professionals have used our modeling technology for their performances and recording. If you still have not experienced the best in DSP preamps and amplifiers, IT'S TIME TO GO PRO WITH ROCKTRON'S REPLITONES.



OUR REPLITONE MP MODELING PREAMP gives you 16 vintage and modern amplifier replications, including Tweeds, Plexi's, Fuzz Tones, Jazz Tones, Thrash, and Class A 70's-Style. Each replication features all of the dynamic characteristics of the original tones including EQ, gain structure and attack dynamics. Extremely simple to use, with controls laid out in a traditional amp style, you get an incredible 128 presets when used with a MIDI pedal. Still the best Motorola®-based 24-bit DSP effect section on the market, you get dozens of effect configurations including delays, choruses, flange, phaser, compressor, wah, tremolo, detune, rotary speaker and reverb. We're talking effects heaven here! Use the MP live or in the studio direct in stereo with ROCKTRON'S AWESOME SPEAKER SIMULATION.

GUITAR PLAYER MAGAZINE WROTE THAT THE REPLITONE AMPLIFIERS are "probably the loudest solid-state combo around" when they gave Rocktron their Editors' Pick Award over four other modeling amps. "One serious gigging tool" wrote *Guitar World* in their review, calling the RepliTone "an all-in-one amp modeling system with enough muscle to make a Marshall stack sweat." With thirty amazing preset replications, the RepliTones deliver the goods. If your dealer doesn't have these on his floor, call us and we'll tell you how to hear the BEST DIGITAL GUITAR AMPS ON THE PLANET.



ROCKTRON
A DIVISION OF GHS CORPORATION

2813 Wilber Ave., Battle Creek, MI 49015 • Phone 616.968.3351 • Fax 616.968.6913

Motorola® is a registered trademark of Motorola, Inc.





BR-1180CD

DIGITAL RECORDING STUDIO

A portable digital studio with 10 tracks, 80 Virtual Tracks, built-in digital mixing, onboard effects, CD burning and more. All with an easy interface that puts true recording power at your fingertips.



EASY INTERFACE

Created for musicians, by musicians. Simple icon-based recording and mixing with 10 playback tracks and 80 Virtual Tracks.



RHYTHM GUIDE WITH .WAV IMPORT

Create drum tracks with sampled or preset drum sounds and onboard patterns. With .WAV importing, you can even pull your rhythm tracks from CD, the Internet, or e-mail.



COSM® EFFECTS

Say goodbye to noisy effects processors. From reverb and delay to killer COSM Guitar Amp, Speaker and Mic Modeling—it's all built in.



MASTERING TOOL KIT

Sweeten up the final mix with split-frequency compression and powerful EQ, just like the pros.



CD BURNING AND RIPPING

Rip it, burn it, back it up, cut a demo, score a record deal or start your own label—the choice is yours.



WWW.BOSSUS.COM



FOR THE BR-1180CD DEMO VIDEO (\$5), CALL 800.386.7575 • FAXBACK INFO. 323.890.3780 DOC#10601 • PHONE 323.890.3700

A professional sound system for under \$530

- A 6 channel 200 watt RMS professional system
- Compact, easy to use with lots of flexibility
- Lightweight design with aluminum chassis and rugged plywood enclosures
- 24 bit DSP digital processor with over 256 effects
- Crystal clear highs & deep bass right out of the box
- The best pro sound value on the market today
- Made in USA



Voted best PA packages
by Acoustic Guitar
Magazine Readers Poll

Over 256 Digital Effects!



As shown:
620-805 complete system with 1 PA620
mixer • 2 805 heavy-duty 10" 200 watt
speakers • 2 PH50 50' cables • 1 CM50
pro mic & XLR25 cable

\$529.99 shipping \$39.99, no tax outside CA

Options: PSS20 Two heavy-duty speaker
stands - \$69.99 when purchased with system
MS13 \$29.99 Professional boom mic stand
FS22 \$29.99 Footswitch to turn effects off/on

Order now and save - Factory Direct!

For specs and to order, visit carvin.com/PA620
or call

carvin.com 800.854.2235

Factory Direct Sales • Guitars • Amps • Pro Sound



back to the future.

Steinberger is committed to designing the world's most advanced fretted instruments. That's why we're looking backward to a true blend of tradition and innovation, freeing the musician to evolve and perform to maximum potential. Where the only limitations are imagination and technique.

Introducing the USA GM-Series guitars...

Steinberger M/S Blend™ Graphite Neck

The Steinberger M/S Blend™ ultra-stable one-piece graphite neck and fingerboard can be fine tuned for perfect action using the adjustable truss rod. The neck is sonically matched to the wood body for unsurpassed sensitivity and unbelievable acoustic tone with added warmth. These versatile guitars meet the needs of players who pursue the highest level of performance.

DoubleBall™ 40:1 Direct-Pull Tuning System

A revolutionary advance over traditional tuning methods, it utilizes a direct-pull, 40:1 tuning ratio that provides micrometric precision and stability. Tune up once and don't tune up again till you change your strings.

Headless Design

We're headless because it simply works better. No winding... and winding... and winding. No wire cutters. No string slippage. Just extreme stability, precise tuning, and fast effortless string changes.

Patented TransTrem Transposing Tremolo

Unlike other tremolos, the patented Steinberger TransTrem Tremolo system allows the player to pitch-bend whole chords in tune. And it's patented design allows you to lock it into any of six different tunings (B, C, D, E, F# or G), with touch of the bar. Transposing is so quick and easy, tuning changes are possible within a song.

EMG Pickups

Long the standard for active pickup technology, EMGs deliver classic tones at all volume settings. Plus their designs are matched to materials and geometry, to spread the magnetic field evenly across all the strings for a balanced sound.

Check out the USA GM-Series guitars and all our Guitars and Basses today. Steinberger is available direct over the Internet exclusively from www.MusicYo.com



evolve
or die.

STEINBERGER
STATE OF THE INSTRUMENT

Steinberger is a division of Gibson Musical Instruments

The entire line of Steinberger USA Guitars and Basses are sold exclusively at www.MusicYo.com



Mr. Ned Steinberger says, "What a thrill to see and play this beauty! The neck feels wonderful, with excellent fretwork, so it practically plays itself. It is great to have this model back in the Steinberger line."

POWER

Photography by Andrew MacNaughtan



Hear the zenTera and
Alex Lifeson's
tour-de-force guitarwork
on Rush's new album
Vapor Trails.

See and hear the
new zenTera half-stack
on the current
Rush World Tour.

RUSH

zenTera

hughes-and-kettner
.com/
zentera

Hughes & Kettner®
TECHNOLOGY OF TONE

The only thing analog about this recording studio is the price.



Say hello to the world's most affordable digital recording studio.

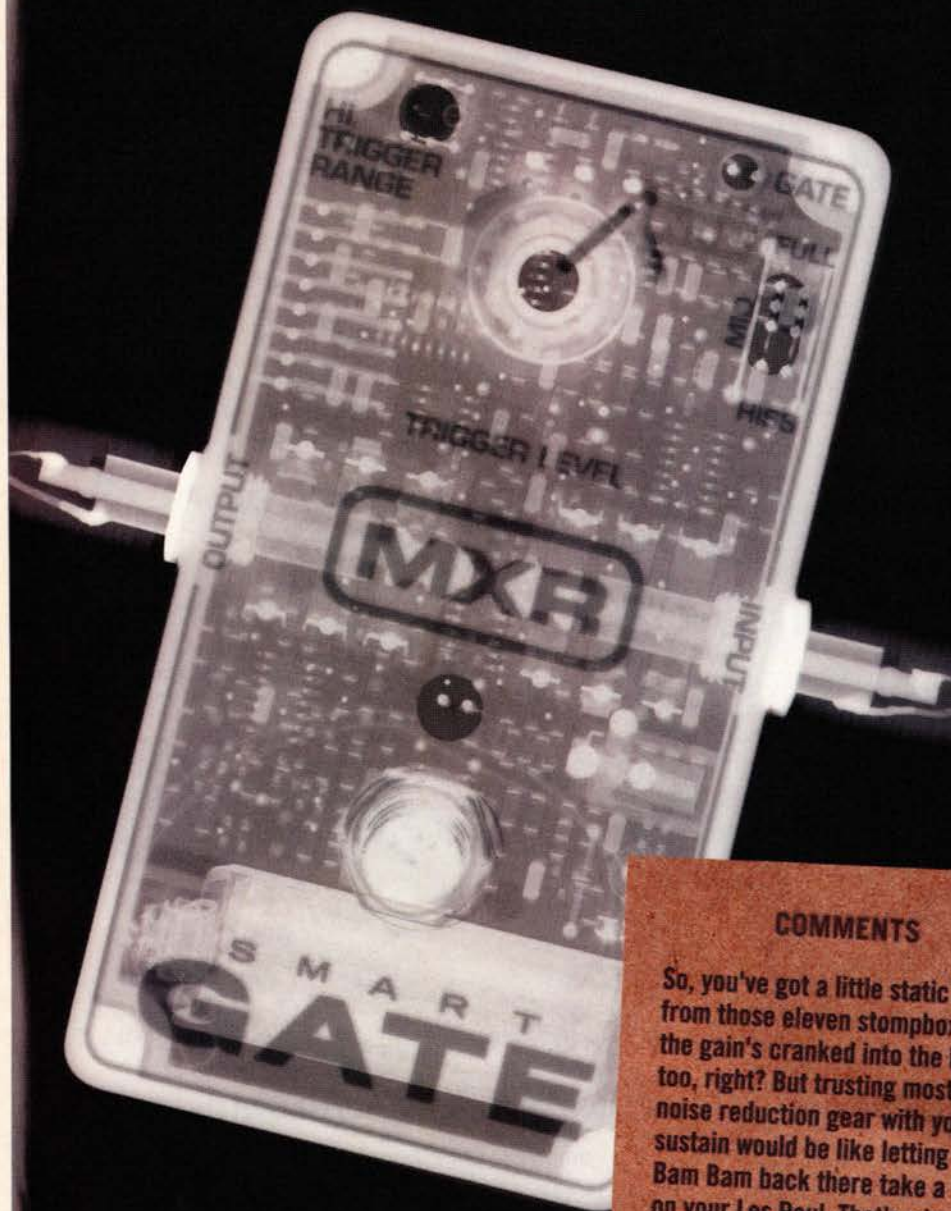
The MRS-4 digital four-track offers crystal-clear digital recording and a complete set of digital editing and mastering tools all for less than the price of a decent cassette-based four-track. The easy-to-use MRT-3 drum machine has 199 ultra-real drum sounds, 396 preset patterns and room for 99 user programmable patterns. With a simple MIDI connection, the MRT-3 and MRS-4 sync up to become a complete, unbelievably affordable digital recording studio.

The Zoom MRS-4 Digital Four Track and MRT-3 Drum Machine

ZEZOOM®
CATCH US IF YOU CAN

For more about the MRS-4, MRT-3 and other cool Zoom products, trash your cassette 4-track and check out www.samsontech.com

With the new MXR Smart Gate,
the only noise, whine or humming
you'll ever hear will be from the
drummer's vocal mic.



COMMENTS

So, you've got a little static coming from those eleven stomphoxes. And the gain's cranked into the hiss-zone too, right? But trusting most noise reduction gear with your sustain would be like letting Bam Bam back there take a solo on your Les Paul. That's why we designed the Smart Gate with proprietary, selectable filters that predict exactly when your notes will end, so nothing ever gets cut short accidentally. Now if a certain someone's signal needs to be turned off altogether... well, that's a matter of artistic judgement, and we really can't get involved.



www.jimdunlop.com

MXR

LIVE TO PLAY LIVE®

Dunlop
MUSICAL ACCESSORIES

Guitar Player

ISSUE 396 • VOL. 36 NO. 12 guitarplayer.com

Input/Output

- 24 The Apples in Stereo's **Robert Schneider** reveals his production tricks, **Beth Orton** talks about *Daybreaker*, the buzz on **Maná**, **Larry Coryell**'s fave *GP*, a \$175,000 Martin D-45, and more!

Profiles

- 39 **Tony Furtado**
Reconstructing Roots Music. BY ANDY ELLIS

- 43 **The Dillinger Escape Plan**
Organized Chaos. BY BARRY CLEVELAND

- 47 **Steve Tibbetts**
Zen and the Art of Sculpting Sound. BY ANDY ELLIS

THE CARVIN
REALLY NEAT-O
GUITAR
GIVEAWAY!
p.81

Features

- 52 **SEAN WATKINS** **Beyond Bluegrass**
Nickel Creek's ace flatpicker adds a few stylistic twists to acoustic country and bluegrass. BY ANDY ELLIS

- 62 **YES** **Yes Man**
Steve Howe discusses the new Yes box set and details the recording of the band's classic albums. Bonus!—**Trevor Rabin** breaks his silence on his tenure in the group. BY DARRIN FOX

- 68 **COVER STORY** **Call of the Wild**
Ted Nugent tells you why it's his world we're all living in, and he actually says nice things about fellow guitarists such as Jeff Beck, Eric Clapton, Prince, and Brian Setzer. BY ART THOMPSON

- 82 **COLDPLAY** **Lush Life**
Jon Buckland—the vibey guitarist in one of the most beautifully hypnotic acts of all time—details how he layers his mesmerizing sound. BY JUDE GOLD

Bench Tests

- 122 **Echoes of the Past**
Danelectro Reel Echo and Spring King. BY BARRY CLEVELAND



68

- 126 **High and Mighty**
Veillette Gryphon MK IV Hi-Tuned 12-String. BY JOE GORE

- 131 **Tone Portal**
Line 6 GuitarPort. BY BARRY CLEVELAND

- 141 **Exotica**
Vox AC30HW. BY ART THOMPSON

- 144 **Cutaway Cool**
Guild D50CE. BY ART THOMPSON

- 148 **Gizmo Alert**
Z.Vex Lo-Fi Loop Junky. BY JOE GORE



82

Lessons

- 92 **MASTER CLASS** **The Big Bang**
Bill Frisell helps you discover a rainbow of new colors on the fretboard. BY JUDE GOLD

- 102 **GUEST GURU** **Bruce Cockburn**
Learn his transcendent open tuning. BY JUDE GOLD

- 102 **CHOPS**
A classic Stefan Grossman column on "Jamming with Hendrix," and Steve Vai's head-cuttin' riffs.

Departments

- 16 Soundhole
20 Feedback
113 Reviews

- 154 Classifieds
153 Advertiser Index
160 Encore:
Wes Montgomery, 1973



126

Cover Photo by Carlos Amedeo.

Pop culture is a scary place nowadays, and it's even more horrifying when it's documented in the press. Apparently, the battle for readers and ads is so brutal that some media powers are compelled to deliver the dumbest, pseudo-sexiest, and downright silliest info bits in an effort to out-scream the competition.

Now, *Guitar Player* doesn't get a pass on selling magazines or spotlighting products to a niche-buying public. Every month, we absolutely have to seduce readers to pick up the mag, as well as prove to our manufacturing partners that our readers purchase their gear. But I like to think we accomplish that task by presenting articles that interest you. Beyond that, it's a matter of respecting the artists—and the gear—and ensuring that the coverage is deep, relevant, and educational. We don't have to put a half-underdressed actress on the cover to sell mags, and we don't have to eviscerate our editorial mission because a competitor is temporarily changing a few pages of the rulebook. And we also don't have to partner-up in ridiculous stunts—such as getting a massage with a star, being a roadie for a day, or other such nonsense—to present

a clever hook that dazzles a sleepy public. I'm certainly no genius—and I'm not trying to be a snotbox—but it's really bumming me out that basic levels of intelligence and honor and mortality and craft are almost completely dismissed simply to get someone's sweat glands operating.

Happily, I can take solace in the fact that my day job doesn't require me to do things that would embarrass me—or patronize our groovy readers. Likewise, I can still approach my music with a sense of awe. (Admittedly, this is because I'm far beyond the age when a major or minor record label is going to start a bidding war for my musical drive.) I simply have to document my feelings in a way that is honest and real to me.

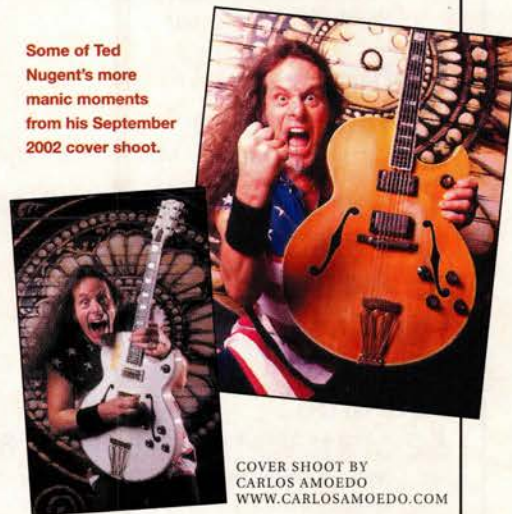
So, in a world overrun with insincerity, it's gratifying that every *GP* reader is—or should be—manifesting his or her dreams and fears and loves and hopes with music that resonates with truth and commitment. In fact, I'm actually depending on your moral compasses to deliver meaningful music. Otherwise, I'll have to turn on the TV—or read some trashy magazine—and be further demoralized by stupidity, false passion, and faulty reason. Save me!

—MICHAEL MOLENDT



Assistant Editor Jude Gold and I wrap up the magazine's 35th anniversary year by getting the bound archives off my desk and back into the *GP* library.

Some of Ted Nugent's more manic moments from his September 2002 cover shoot.



COVER SHOOT BY CARLOS AMOEDO WWW.CARLOSAMOEDO.COM

"Wicked, Wicked Fun"

— *Guitar Player*, EDITORS' PICK award, May 2002

"Destined to be a Classic"

— *Guitar World*, June 2002

"An Enormous Number of Sonic Possibilities"

— *Guitar One*, ONE award, June 2002

"There's Nothing Like It on the Market"

— *Keyboard*, KEY BUY award, April 2002

The critics are raving about **AdrenaLinn**, the radical new effects pedal from **Roger Linn**, creator of the first Digital Drum Machine and a host of products that have changed the way music is made. And why are they raving? Because **AdrenaLinn** is one of the most innovative creativity tools to come along in years. With its amazing **filter sequences** and **beat-synched modulation** effects, as well as its

superb **amp modeling**, sweet **filter effects**, grooving **beat box** and a totally tweakable sound design system, guitarists everywhere are staying up nights coming up with fresh musical ideas. How much? Only \$395 US list. Visit rogerlinndesign.com today for a **video demo**, audio samples, and to have some wicked, wicked fun with **AdrenaLinn**!

Dream Out Loud
 Berkeley, CA 510-898-4878
www.rogerlinndesign.com

LINKIN PARK

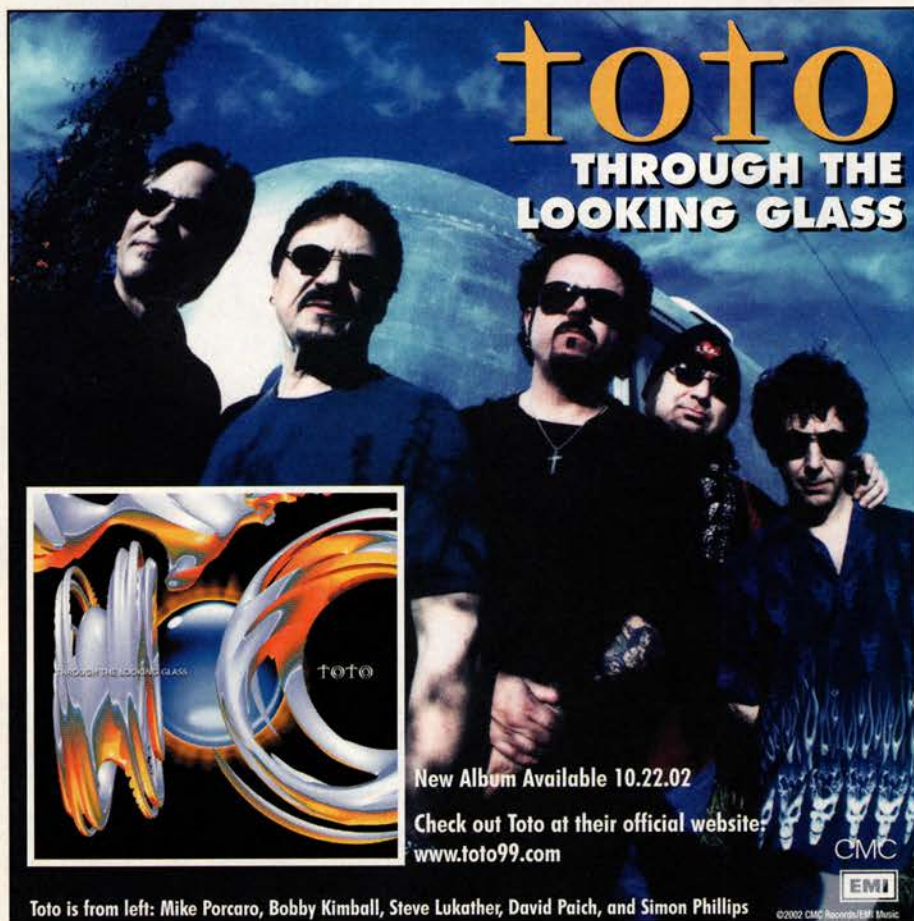


Brad Delson

Mike Shinoda


PRS PAUL
REED
SMITH
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666
www.prsguitars.com



toto

THROUGH THE LOOKING GLASS



New Album Available 10.22.02

Check out Toto at their official website:
www.toto99.com

Toto is from left: Mike Porcaro, Bobby Kimball, Steve Lukather, David Paich, and Simon Phillips

CMC
EMI



ted nugent

CRAVEMAN, First Studio Release In Seven Years!

Featuring The New Single "Crave"

OUT NOW!



ted nugent
craveman

also available:

Full Bluntal Nugity
 If You Can't Lick 'Em...Lick 'Em
 Little Miss Dangerous
 Nugent
 Penetrator




www.spitfirerecords.com
www.tednugent.com

as heard on **Music CHOICE**

GuitarPlayer

guitarplayer.com

A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda
SENIOR EDITORS: Art Thompson, Andy Ellis
ASSOCIATE EDITORS: Barry Cleveland, Darrin Fox
ASSISTANT EDITOR: Jude Gold
GROUP COPY CHIEF: Kevin Owens
EDITORIAL INTERN: Cozette Csoke

MANAGING EDITOR: Emily Fasten

CONSULTING EDITORS: Joe Gore, Tom Wheeler
CONTRIBUTING WRITERS: Gary Brawer, George Gruhn, Will Ray, Larry Coryell

ART DIRECTOR: Alexandra Zeigler
ART ASSISTANT: Vivian Lai
MUSIC COPYIST: Elizabeth Ledgerwood
STAFF PHOTOGRAPHER: Paul Haggard

GROUP PUBLISHER: Brian Courtney
ASSOCIATE PUBLISHER/SALES: Eric Shea
ADVERTISING DIRECTOR/NEW YORK: Deirdre Jones
ADVERTISING DIRECTOR/L.A.: Jon Levy
ADVERTISING MANAGER/MIDWEST: Michael Montgomery
CLASSIFIED ADVERTISING: Joanne Martin

THE MUSIC PLAYER GROUP

DIRECTOR OF PUBLISHING: Louise Rogers
EDITORIAL DIRECTOR: Michael Molenda
PRODUCTION: Denise Denis (Production Manager)
CIRCULATION: Cheri McElroy (Senior Circulation Manager), Pam Santoro (Newsstand Sales & Marketing Manager), Paulette Johnson (Fulfillment Manager), Rosario Perez (Assistant Circulation Manager), Maribel Aleman (Assistant Circulation Manager)
REPRINT COORDINATOR: Stella Valdez
ADVISORY BOARD:
 Will Ackerman, Jeff Baxter, Liona Boyd, James Burton, Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis, Buddy Emmons, Dan Erlewine, Billy Gibbons, George Gruhn, Sharon Isbin, Henry Kaiser, B.B. King, Albert Lee, Paco de Lucia, Steve Lukather, John McLaughlin, Les Paul, Vernon Reid, Brent Rowan, John Scofield, Juan Serrano, Brian Setzer, Leni Stern, David Torn, Steve Vai, Doc Watson, Johnny Winter

UNITED ENTERTAINMENT MEDIA, INC. A CMP INFORMATION COMPANY

PRESIDENT/CEO: Tony Keefe
SENIOR VP: Martin Porter
CONTROLLER: Doug Krainman



PLEASE DIRECT ADVERTISING AND EDITORIAL INQUIRIES TO:
 GUITAR PLAYER, 2800 CAMPUS DR., SAN MATEO, CA 94403;
 (650) 513-4400; FAX (650) 513-4646; guityplyr@musicplayer.com

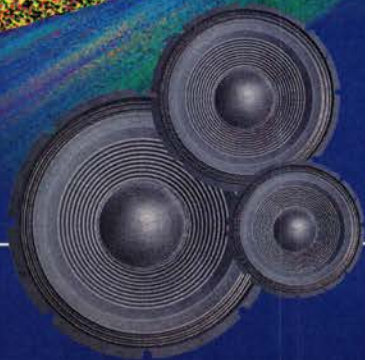
GUITAR PLAYER and FRETS are registered trademarks of United Entertainment Media, Inc., a CMP Information company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP Information company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Vol. 36, No. 8. For subscription orders, inquiries, and address changes, write Box 58590, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4881 (outside the U.S. 785-841-1631).



HOTROD your COMBO



Hotrodding vintage combos with modern Eminence drivers can make life real interesting. Eminence drivers are ultra-efficient so they make more sound from your available amplifier power. They're tough too—they'll always come back for more when you're in that mood for rocking the house. And they sound great because they've been fine-tuned by guitar fanatics like you. If you want to hotrod a vintage combo or customize your favorite cabs, choose Eminence loudspeakers. Old combos don't die, they just get louder!




EMINENCE®

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

From all good music stores. www.eminence.com

Feedback

Queens of the Stone Age

I'm a huge Queens of the Stone Age fan, and I love the photos of Josh Homme ["Appetite for Deconstruction," Oct. '02]! Most images of the band are amateur-looking but your guy's photos are the best I've ever seen. Thank you for doing justice to this amazing band.

Kristen Ryan
via Internet

Derek Trucks

October's article on Derek Trucks ["Slide Savant"] was a nice follow-up to having just seen him recently play live, both with the Allmans and with his own band. That youngster sure can play! Due to some bizarre good luck this past summer I was able to see Jimmy Herring and Warren Haynes play with Phil Lesh, Derek play with Warren in the Allmans, Pete Townshend, Phil Collen, Mick Jones, and those two incredible guitarists who played with Robert Plant. More than enough inspiration to keep on practicing!

Carlos Pulido
Park Ridge, NJ

Charlie Christian

I really enjoyed the Charlie Christian article in the Oct. '02 issue ["The Magic Chrisitan"]. I remember the first time I heard him: On the same day I bought an old Charlie Christian album with "Swing to Bop," I also bought my first Albert King record—two epiphanies in one day! Talk about a double whammy! I still think the "Swing to Bop" solo is clearly a classic!

Unfortunately, epiphanies don't happen all that often anymore—in spite of the many excellent players out there. But I would love to see an article where different artists spoke of the defining moments in their musical lives!

Eric Iverson
Jackson Heights, NY

October

The new issue [Oct. '02] blew me away straight from the opening editorial! Way to throw down the gauntlet. And not one kid in baggy pants talking about how solos and practicing take away from their music! I'm sure those guys sell a lot of issues, but I know there is a whole other demographic of musicians out there who will be glad to see you stop pandering to poor musicianship. God knows there are plenty of great players out there who deserve and need the exposure. I



hope I'm not reading too much into a great issue, but I am eagerly awaiting the next.

Michael McCollum
Boerne, Texas

Stompin'

I want to start out by saying thank you for all the years of enjoyment you've given me and countless other guitar heads. I was very grateful for your article on "The 50 Coolest Stompboxes" [Sept. '02]. It brought me back to my early days when I used to chain together tons of these little monsters.



Anniversaire Spruce



Anniversaire Cedar

You did not mention the Electro Harmonix Graphic Fuzz in the line up. I felt it deserved some mention because it was a great unit that I wish I didn't get rid of.

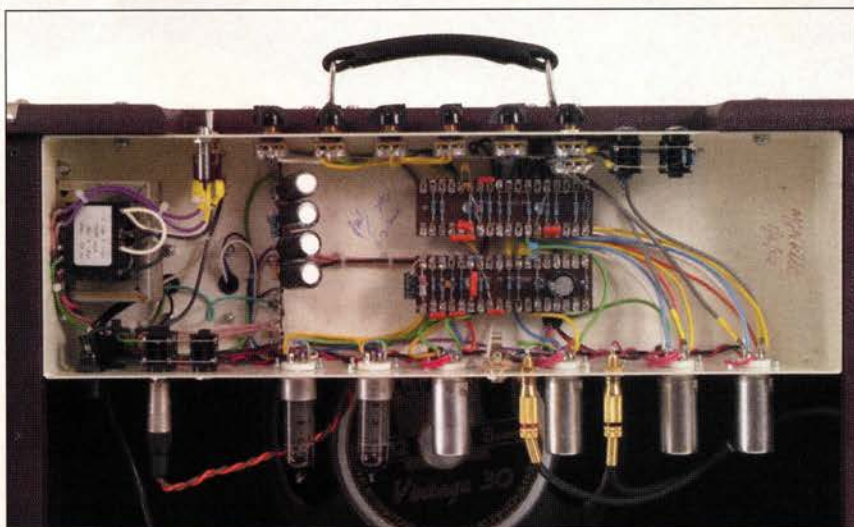
Timothy Glorer
Moorehaven, FL

Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

Oops!

In "New Gear," October '02, we printed the wrong address for CBI Cables, while announcing their new product, the Woody. The correct mailing and Web addresses are: 6125 Country Seat Rd., Oriskany, NY 13424; cbi-cables.com. Sorry for mix up!

In our October '02 profile on the Cherry Valence, we mistakenly spelled the name "Valance." Apologies to the band for this regrettable error, but we simply glommed onto the spelling used for the cowboy sharpshooter Cherry Valance in the 1948 film, *Red River*, which starred John Wayne.



In our October '02 review of the Cornford Hurricane amplifier, we accidentally ran a circuit photo of the wrong amp—namely, the Soldano Astroverb. Though both of these class A combos use EL84 output tubes, the Astroverb has a printed-circuit board while the Hurricane features point-to-point-style circuit construction. For the record, here is the correct shot of the Hurricane's lovely, handwired interior. Our sincerest apologies for the confusion!



Celebrating 20 years of Seagull

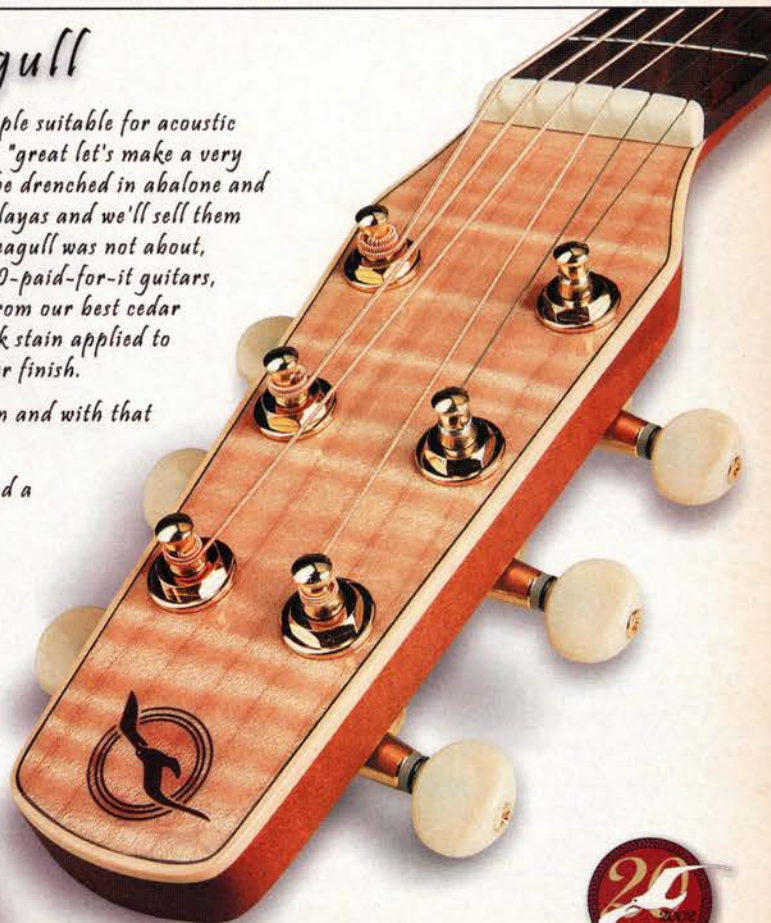
About a year ago, Robert Godin found a supply of beautiful flame maple suitable for acoustic guitars. The marketing department—okay the marketing guy—said: "great let's make a very limited run of numbered Seagull 20th anniversary guitars. They can be drenched in abalone and we'll use tops that have been sun-dried on a mountain top in the Himalayas and we'll sell them directly to senior partners at law firms..." Robert reminded us that Seagull was not about, extravagantly-priced-bought-it-so-I-could-bragg-about-how-much-I-paid-for-it guitars, and besides, we're afraid of lawyers. Robert's idea was to hand pick from our best cedar and spruce tops, combine these tops with the flame maple—with a dark stain applied to the cedar model—and complete each with a beautiful high gloss lacquer finish.

We also wanted to include as many people as possible in the celebration and with that in mind we priced the S6 Anniversaire at \$495*

Each S6 Anniversaire comes with the revolutionary Fort EPP case and a certificate of authenticity.

Seagull guitars are made in Canada

*U.S. suggested retail price.



Fort EPP Case

www.seagullguitars.com





Fifty years ago, a small group of veteran guitar makers came together to form a new company. Its founder, Alfred Dronge, had been born in Poland, and several of his key workers were immigrants from Italy, with its rich heritage of musical instrument craftsmanship. Among them, these men had decades of experience, and they had already built some of the most elegant guitars the world had ever seen.

For their new company, they picked the name Guild, which evoked the spirit of European artisan guilds of centuries past, and also suggested their shared commitment to excellence. In their original factory, on Pearl Street in New York City, and then in later factories in Hoboken, New Jersey and Westerly, Rhode Island, attention to detail was the order of the

day. Some guitars were built almost entirely by a single person.

What was remarkable about Guild was that it went on to build fine guitars in so many different styles—arch-tops favored by giants of the jazz community, and flat-top and electric guitars that became classics during the folk boom of the '50s and '60s, as well as the rock era of the British Invasion, folk-rock, the blues revival, and psychedelia.

Perhaps even more remarkable is that while these guitars were famous for their rich sound, beauty, and craftsmanship, they were equally famous for their durability and value.

Many of the world's best players chose Guild guitars for their uncompromised tone and elegance.

The New Guild Guitars... Made to be Played



And many beginners chose Guild guitars because of their affordability.

A half-century after the founding of this historic company, there's great news for players of all styles: Guild is back—the same elegance, the same affordability, the same classic models, plus some innovative new models—and this time, Guild is backed by Fender.

Fender has committed its full support and all its resources: environmentally controlled factories, a large and highly skilled work force, financial stability, its innovative R&D department, its famous custom shop, and its worldwide network of dealers and warranty repair outlets.

If you've been around awhile, you'll remember

the Guild Starfires, the Bluesbirds, the 12-strings, the beautiful dreadnoughts, the fabulous archtops. If you're a younger player, the Guild name may be something of a legend. But whatever your age, whatever your playing style, and whatever your budget, I think it's great news, for all of us, that Fender has brought back the quality, the original designs, and the value that made Guild one of the most distinguished names in guitars.

—Tom Wheeler
Author, Historian
and Consulting Editor,
Guitar Player Magazine



www.fender.com

INPUT OUTPUT



FRETWIRE

While watching the Beachwood Sparks' show last September, I was reminded of the Rolling Stones. Not the incarnation that is presently wending its way around North America, I mean from 1967. Or maybe 1971. I'm not sure, since I wasn't around then, but neither was anyone in the band or at the show that night. I just thought the drummer looked like Keith Richards. The general consensus is that the Sparks really sound more like the Byrds. One thing is for sure though, this incredibly hip California band, and its adoring fans, are somewhat of an anachronism, with their shaggy hair and slim-fitting bellbottoms. Heading home after the show (at which the Sparks did prove to be incredibly adept at folk-rock psychedelia), my friend commented on the sounds of Interpol coming from my car speakers. "They sound like all the stuff I've been dancing to for years." Meaning, Joy Division. No one hears this up-and-coming New York band without commenting on their familiar sound, and yet there is something so



AUCTION BLOCK Will Ray's eBay Strategies

AUCTION ITEM: 1950s Kay Stratotone WINNING BID: \$202.52

Every now and then I'll receive a guitar I wish I had never bid on, and this '50s Kay Stratotone is one of them. Although the eBay posting was accompanied with photos, they were very grainy, and I made the mistake of not asking the seller for better shots before bidding. When I received the guitar, I noticed several problems that were not addressed in its description. The biggest one was the discoloration in-between the two non-stock '60s/'70s Lafayette pickups. This was due to the fading of the guitar's finish everywhere except underneath the spot where the now missing original pickups used to be.

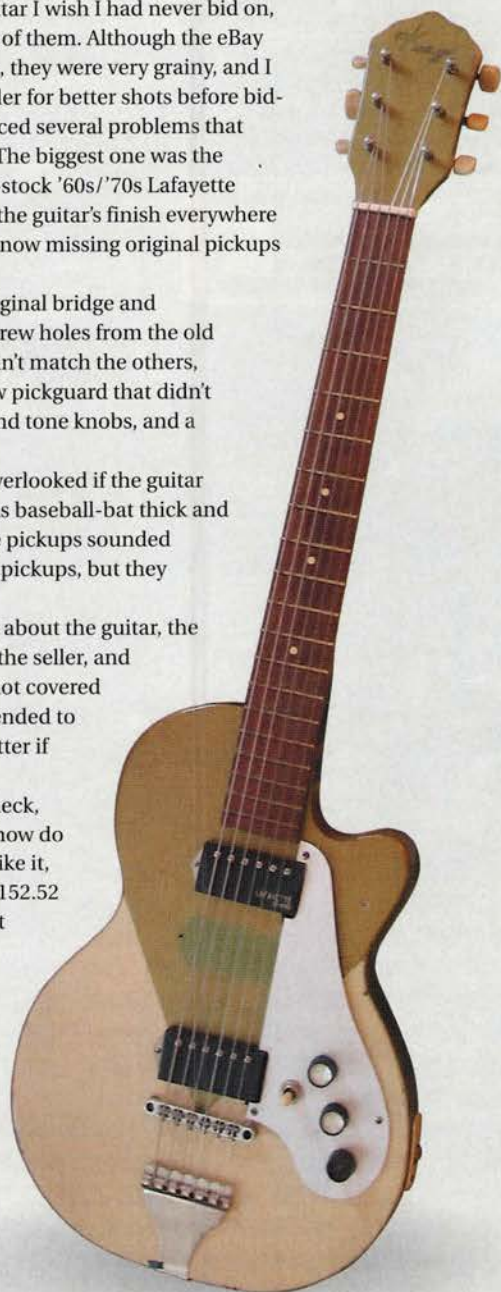
Other problems included a non-original bridge and replacement tuners (which exposed screw holes from the old tuners), a replaced tuner knob that didn't match the others, intermittent shorts in the wiring, a new pickguard that didn't quite fit, cheap replacement volume and tone knobs, and a crooked tailpiece.

Most of these problems could be overlooked if the guitar played great, but it didn't. The neck was baseball-bat thick and difficult to play. Plus, the two Lafayette pickups sounded weak. (The seller did send the original pickups, but they didn't work.)

Needless to say, the more I thought about the guitar, the more I felt I had overpaid. I contacted the seller, and gave him a list of problems that were not covered in his description. I also told him I intended to keep the guitar, but would feel a lot better if he refunded \$50.

A week later, the seller sent me a check, and I sent him a thank you e-mail. So how do I like the guitar now? Well, I still don't like it, but as my final price was adjusted to \$152.52 (plus \$20 shipping), I feel better. I don't blame the seller, I blame myself for not doing the necessary homework before bidding. Next time, I'll ask for additional photos and more details.

Will Ray can be contacted at willr@hellecasters.com. Look for his latest album *Mojo Blues*, and keep an eye out for the new Hellecasters release, *Essential Listening, Volume One [Hightone]*.



BUZZ BIN Maná

“It’s the most important album that we’re releasing toward the end of the year,” said Gabriela Martínez, a marketing vice president at Warner Music in a recent issue of *Billboard*. But the record in question is not a release from a U.S. mega star, it’s *Revolución de Amor* [Warner Bros.]—the seventh studio album from Mexico’s Maná. Although the band is not yet *People* magazine fodder in the States, its popularity has been compared to U2’s in much of the rest of the world. Since its debut in 1987, Maná has won five Billboard Latin Music Awards and has also scored four Grammy Awards. *Revolución* is anticipated as the album that will break the band big time in America, and it boasts smoothly melodic and multi-layered songs, guest appearances by Ruben Blades and Carlos Santana, and the passionate guitar playing of Maná’s Sergio Vallín.

“Each song on the album has its own personality,” says Vallín, “so I just let my heart lead me to play whatever the song needed. I didn’t pre-plan anything—I just let myself go.”

One thing the band *did* plan, however, was using vintage instruments to produce what Vallín calls “an original rock sound.” For his parts, Vallín played a ’57 Fender Stratocaster, a Gibson Les Paul, a few Gretsches, a Hermanos Conde acoustic, and various classical models. His strings are DR, and his amps included a Marshall plexi, a Vox AC30, a Fender Tone Master, and a Diezel VH4.

“It’s very important that I create my own style,” says Vallín. “I studied classical guitar, but I also play traditional Mexican music, as well as take inspiration from American guitarists such as Jimi Hendrix, Allan Holdsworth, and Eric Johnson. Maná is well-known for mixing rhythms from different countries, and



Vallín with a few of his “collaborators.”

I was also inspired by how Paco de Lucía mixed things up on his albums.”

Vallín also credits his use of acoustic and electric guitars—and classical and folkloric instruments—for forging his style. “It all comes through the guitar,” he says. “The guitar is the

best way for me to communicate as an artist and as a person. When I hold it close to my body, I feel as if I am one with it. This is why I like to experiment with different guitars, because each one inspires me to approach the music in different ways.” —MICHAEL MOLENDIA

ANGELS

Henry Knowles

Henry Knowles, 44, of the Nardcore (Oxnard hardcore) band Agression passed away August 29 after battling leukemia. Knowles was hardly a media star, but

Agression was a very influential ’80s punk band, and the act was finding new life after recently signing to Cleopatra Records.

Turk Van Lake

Jazz guitarist Turk Van Lake, 84, died of undisclosed causes in early September. Although he wasn’t a leader of note, Van

Lake played with Benny Goodman, Sarah Vaughn, Eddie “Cleanhead” Vinson, and others. He also penned the liner notes for the 1999 release *Benny Goodman at Carnegie Hall, 1938: Complete*, stating: “Benny Goodman opened the door to Carnegie Hall for Duke Ellington, Woody Herman, and, most importantly, for jazz.”



FRETWIRE

intriguing in its new LP, *Turn on the Bright Lights* [Matador], that I can't help but enjoy it. While neither of these bands are original, there's something comfortable in their sounds, and knowing that the music is derivative doesn't always diminish the impact.

Though many will read this and argue that nothing original has actually happened in decades, the charts have been dominated the past ten years by hip-hop—which is undeniably doing its own thing—and technology has enabled dance music to take off in areas previously unimaginable. Rock hasn't been so lucky. These days, with the rise of the White Stripes and the Strokes being heralded as the return to garage rock (or perhaps a garage rock revival?), everything old is new again. Similarly, the '80s have returned with a vengeance in the form of multiple reissues and box sets, and the increasing popularity of electro-clash in the dance scene. While I might agree that nostalgia for what has come before is always around, I submit that the underground music scene is embracing that nostalgia a little more ferociously these days. Maybe we need things to be familiar. Having the country in a such a state of insecurity

Beth Orton's *Daybreaker* [Astralwerks] is a wistful mélange of droning guitars, beautiful string arrangements, and somber grooves. It's also her most organic album. Gone are the electronic elements that transformed her acoustic folk songs into a unique fusion of a bared soul and a communal dance party. But, however her songs evolve, her creative process begins with an acoustic guitar, her voice, and a dollop of inspiration.

.....
How does the guitar figure into your song-writing process?

I write on a Levin acoustic. I just got it last year, and I adore it. It's a beautiful little fellow, and there are all these songs locked inside it. When I play live, I use a Martin D-28 that Ben Harper gave me—which was very kind of him. I think acoustic guitars are incredible, because you can write a song on one and take it anywhere you want. There are infinite possibilities—you can leave the song very sparse, or you can build layers upon layers of instruments and ideas. I also like that you can take an acoustic anywhere and create whenever inspiration comes to you.

Do the parts you play when you're developing the song typically end up on the finished record?

I pretty much play on the record as I did when I wrote the song. I play very simply, and I like a groove—even if it's a folky strum. I've learned that simplicity is the key. Ted [Barnes,

Orton's co-guitarist] is the one who embellishes the basic chords I write. He'll weave around them and harmonize parts and come up with little flourishes.

What was it like co-writing "Concrete Sky" with [ex-Smiths guitarist] Johnny Marr?

I just let him go and do his thing. He's so full of joy, and so accepting and so generous with his gifts. I had the verse melody and chords already written when we started jamming, but it was all very repetitive—I like that repetitive, hypnotic thing—and Johnny is very good at adding parts. So he found the chord inversions for the "Save my soul" and "Feel like I'm falling" sections. He knows how to take a song somewhere else.

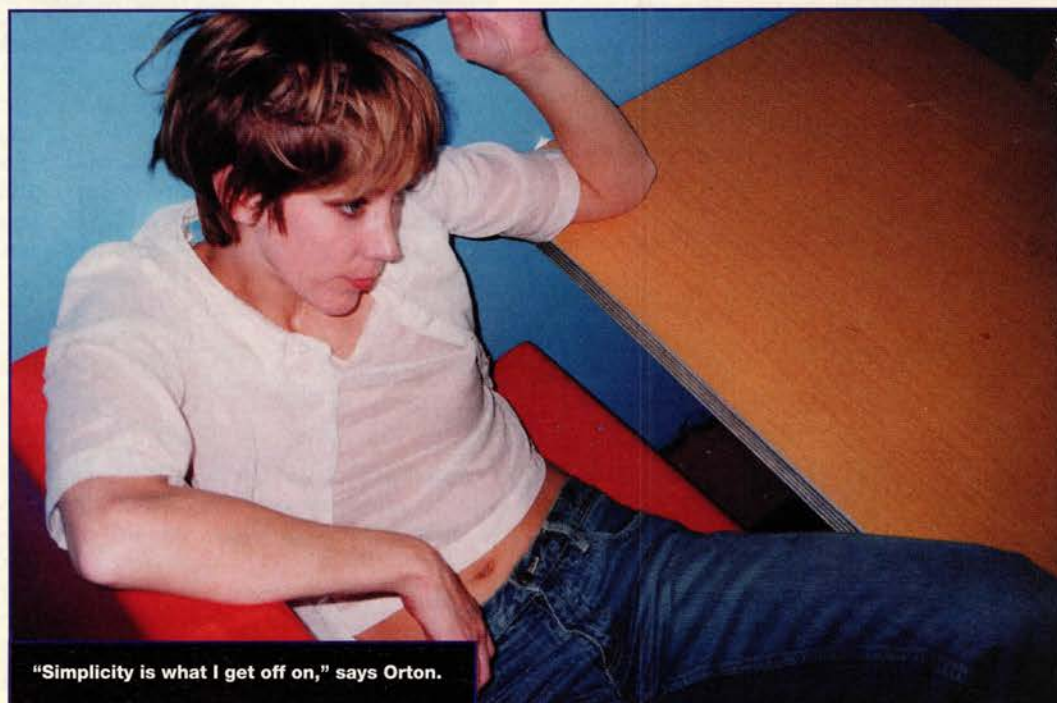
But you didn't have him play on the record?

Well, I wanted to use my own band, and I was also kind of scared that I could become too reliant on him if he was in the studio with me.

Is it sometimes difficult communicating your ideas to the band?

Not now, but in the early days, I was in a house full of blokes who were complete facists about guitar. I couldn't even sing over the racket they made. I just had to be true to myself, and not change to fit someone else's small mindedness. It's hard, though, because men are so vocal about what's right and what's wrong. You have to be strong, and build on your own resources.

—MICHAEL MOLENDRA



"Simplicity is what I get off on," says Orton.

SETUPS OF THE STARS

George Thorogood

George Thorogood's longtime guitar tech J.J. Liberato has the challenge of not only making his boss' trademark Gibson ES-125 TDCs sound the best they can, but also finding new and original ways to stabilize them. Stock ES-125s have a tendency to go out of tune and feedback like crazy, so Liberato and his friend, luthier Dave Wilt, set out to address these maladies.

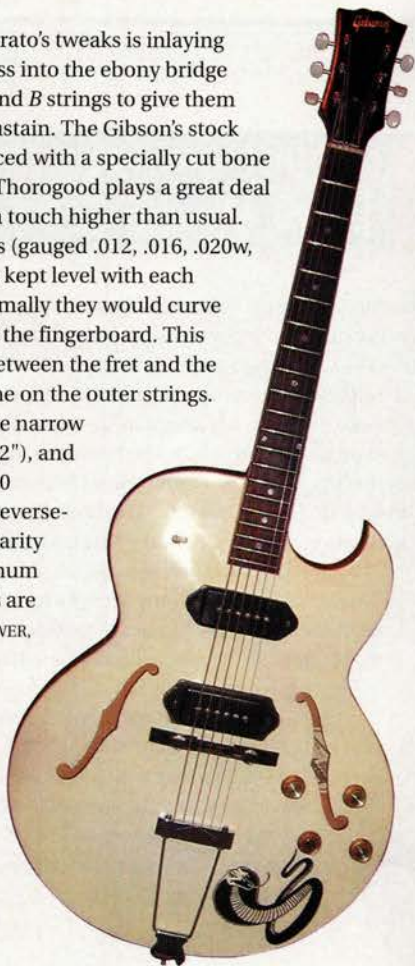
To cut down on feedback, Wilt custom fitted a wood block in the guitar that coupled the back with the top to tame vibrations. To help the guitar stay in tune, however, a number of things had to be done. First, to hold the trapeze tailpiece down and keep it from sliding around, Liberato screwed two small eyehooks under the rod of the tailpiece near where the strings attach. Then he took the end off the tailpiece, slid the rods through the holes of the eyehooks, and put everything back together. This modification keeps the tailpiece from moving from side-to-side, and it also holds it closer to the body to increase the angle and downward pressure of the strings on the bridge. In addition, Liberato glues emery sandpaper (grit side down) to the bottom of the bridge to further ensure tuning stability.

Another of Liberato's tweaks is inlaying small pieces of brass into the ebony bridge under the high-*E* and *B* strings to give them more clarity and sustain. The Gibson's stock plastic nut is replaced with a specially cut bone nut, and, because Thorogood plays a great deal of slide, the nut is a touch higher than usual.

The GHS strings (gauged .012, .016, .020w, .032, .042, .054) are kept level with each other, whereas normally they would curve to match the arc of the fingerboard. This means the space between the fret and the string increase some on the outer strings. The guitar's frets are narrow (.092") and tall (.052"), and the two Gibson P-90 pickups are wired reverse-wound/reverse polarity to cancel 60-cycle hum when both pickups are used.

—GARY BRAWER,
brawer.com

Special thanks to Thorogood's stage manager and do-everything guy, Joe Thomas.



STUDIO LOG

Jets to Brazil

Tracking "Perfecting Loneliness"



Album: *Perfecting Loneliness* [Jade Tree] by Jets to Brazil.

Parts: All.

Guitarists: Blake Schwarzenbach and Brian Maryansky.

Guitars: Fender Telecaster Deluxe, Gibson Les Paul, "thrift-store" double-neck 6/12-string (Maryansky); 1988 Gibson left-handed Les Paul Standard (Schwarzenbach).

Amps: Ampeg Reverberocket, Marshall JMP 100-watt half-stack, Vox AC30 (Maryansky); Ampeg Gemini, Fender Super Champ, Marshall JMP 100-watt half-stack (Schwarzenbach).

Effects: Electro-Harmonix Memory Man, Line 6 DM-4 Distortion Modeler (Maryansky); Electro-Harmonix Memory Man (Schwarzenbach).

Strings: D'Addario XL, .010 set (both).

Tuning: Standard.

Creative Concept: "This record was all about getting to know the Memory Man," says Schwarzenbach. "That pedal can turn on you, but when you get it right, it can deliver something really bitchin'—like the tight slapback in the song's first guitar solo. Sonically, I was going for something like 'Know Your Rights' by the Clash, and I just tweaked the Memory Man's controls until the vibe was right."

"My contribution was mostly counterpoint lines and ambient things," offers Maryansky. "I don't like my guitar parts to step on the vocals—I think great songs have the voice and lyrics upfront with a lot of musical bits coming in and out—and I usually try and do something that's not what Blake is doing. For the song's intro, I played my Tele through the Marshall and Memory Man, and I switched to the AC30 for the Clash part. The verses are two Ampeg Reverberockets with their tremolos set at different speeds. One amp was panned hard left and the other hard right. The choruses are a Les Paul through the Marshall, and the ambient outro is the doubleneck 12-string and a single Reverberocket."

"The song starts out desperate, and then it goes off into deep space," says Schwarzenbach. "So the first part is all close-miked Marshalls. At the transition, I switched to the Fender and Gemini amps for the sound of a 'grand apology.' We got pretty maniacal in the studio, and we dialed up sounds very quickly. It was a real guitar party."

—MICHAEL MOLENDRA

FRETWIRE

makes us yearn for simpler times, and the best way to recreate that is to recreate the soundtrack.

Responding to the need for nostalgia this year—perhaps without even realizing it—comes the Baypop Festival, an event sponsored by *GP* (and some other fine groups) that takes place in and around San Francisco, November 12-17. The extravaganza features some original garage rockers—the Electric Prunes and the Chocolate Watchband—as well as Jason Falkner, Chris Von Sneidern, and local heroes the Orange Peels and Call and Response. Now in its third year, Baypop lives up to its name, bringing some of the finest pop around to the Bay Area. To find out more about this year's events, click to www.baypop.com.

The music snobs of the world will always continue to think “things were better when....” And maybe in some instances, they’re right. Meanwhile, bands such as the Beachwood Sparks and Interpol will continue twisting the familiar into something new, at the very least introducing a younger audience to classic sounds. And at best, just generally making people feel better.

—Emily Fasten

MY FAVORITE GUITAR PLAYER Larry Coryell



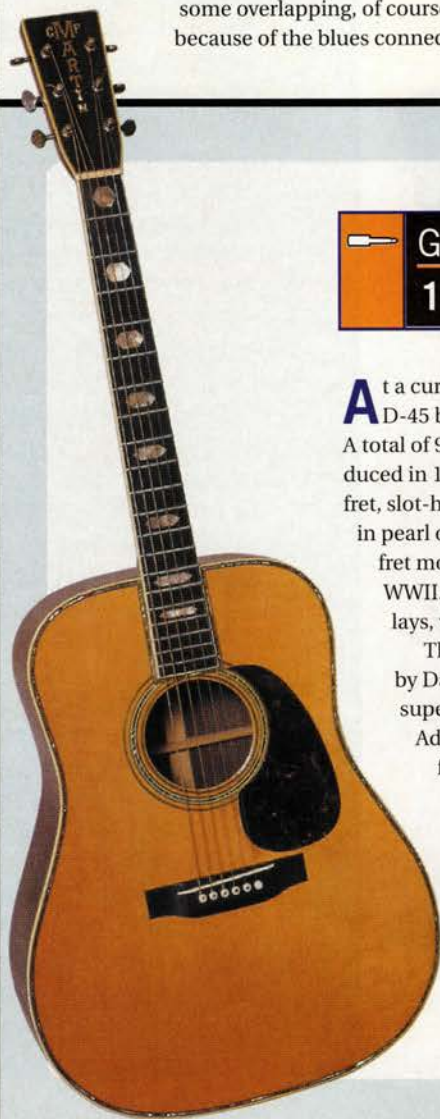
“Here I am with the February 1978 issue of *GP* with Al Di Meola on the cover. This article was—and still is—a near-perfect bridge for rock players who actually have more depth to their talent than they realize, and who want to get into playing jazz. What probably attracts this type of overqualified rocker are the speedy single-note passages, but, upon further reflection, he or she will start getting into advanced harmony. Ultimately, the player will see that there’s a particular vocabulary to jazz, just as there’s a unique vocabulary to rock—with some overlapping, of course, because of the blues connection.



“The whole point I’m making here is although change is constant and imminent in this fast-paced world, a few basic principles still apply. Going back to this old *GP* issue confirms those principles for me. Now, when I’m teaching, I try to have a very open mind with all kinds of players, as well as understand that, regardless of what initial style they’re coming from, they have the full capacity to raise their musical consciousness—both in technique *and* substance. And ‘raising consciousness’ in music has always been what *GP* has meant to me.”

—LARRY CORYELL, SEPTEMBER, 2002

GEORGE GRUHN'S RARE BIRD 1939 Martin D-45



At a current market value of \$175,000, Martin’s pre-World War II D-45 brings the highest price of any vintage American flat-top. A total of 91 were made between the time the model was introduced in 1933 and discontinued in 1942. The first D-45 was a 12-fret, slot-head model custom made for Gene Autry (with his name in pearl on the fingerboard). The D-45 line soon switched to 14-fret models, and only three 12-fret D-45s were made before WWII. Prior to 1939 the D-45 had snowflake fingerboard inlays, whereas the 1939 model featured abalone inlays.

The guitar shown here was used on the *Tone Poems* album by David Grisman and Tony Rice. As with most D-45s, it’s a superb sounding instrument. It features a mahogany neck, Adirondack spruce top with scalloped bracing, ebony fingerboard and bridge, ivoroid white outer bindings, and Brazilian rosewood back, sides, and peghead veneer.

All style 45 Martins—regardless of body size—are greatly sought by collectors and musicians. Since its reintroduction in 1968, new D-45s have sold very well. During the Depression, however, the \$200 price tag put the guitar out of most customer’s reach.

—GEORGE GRUHN, gruhn.com

Perfect Together



*W*hen it comes to playing in tune, anything less than perfection is unacceptable, whether you're just jamming with a friend or on stage at a gig.

No one knows this better than Seiko's engineers. It is their mission to provide musicians with most accurate, most reliable, high quality tuners at all price ranges.

See the new line of high-tech Seiko Tuners at your favorite music store. Take one home, tune up and see how good perfection feels.

ST737L

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator



ST737

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator

ST757

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator



ST757L

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator



Visit Seiko On-Line: www.KamanMusic.com

Kaman Music Corp., Box 507, Bloomfield, CT 06002.

SEIKO

PROFESSIONAL TUNERS & METRONOMES

If one can be damned by inspiration, then Robert Schneider is surely holding an e-ticket to Hell. The guitarist, songwriter, and producer of the Apples in Stereo has whipped his Brian Wilson jones into a boisterous muse that finds creative schemes in lo-fi sonics, Baroque counterpoint, and just about anything that makes a noise. For *Velocity of Sound* [SpinART], however, Schneider tamed his grand production ideas, and birthed a minimalist album that rocks hard and sounds smart.

.....
Given your talent for uncorking marvelous layers of audio production, Velocity of Sound is downright terse.

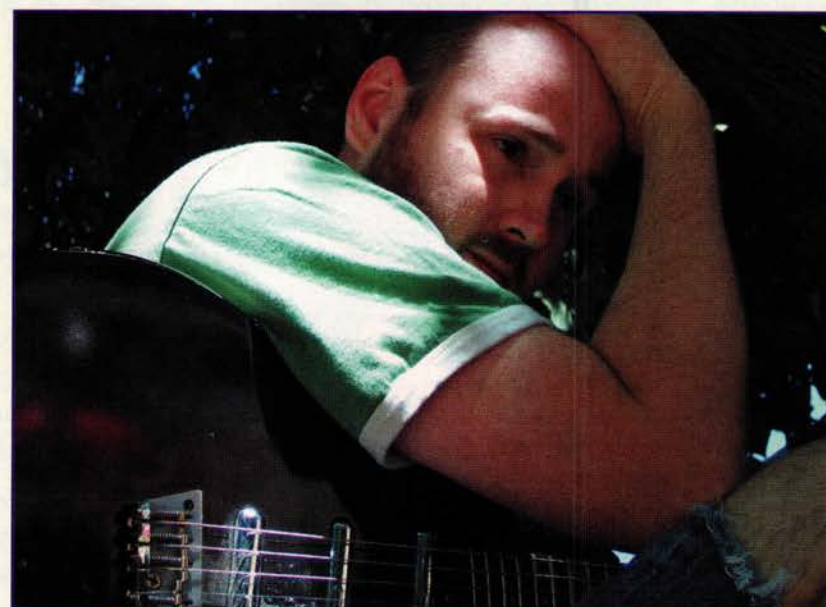
There's a lot of stuff I didn't fully flesh out because I realized that every single thing you add makes a song rock less. And to keep myself from going overboard, I had to make a strict rule that there would be no acoustic instruments on the album except for drums and percussion. No piano. No horns. We also thought it would be good to make a record that sounds like the Apples live. A lot of fans have actually been turned off by our concerts because our recordings sound like the *White Album*, and our live shows sound like Blue Cheer.

What were some of the other tricks or techniques you used to capture a live, gritty feel for the new record?

We recorded the basics live, of course, but we didn't record to a 2" deck, we used an old 1/2" 8-track. We kept a lot of first takes, and I ran the signals so hot that the red lights were flashing on every single piece of equipment in the studio. And when I wanted a super-fuzzy guitar tone—one that sounds like the speaker is blowing out of the amp—I plugged directly into a tube mic preamp and maxed out the input gain. Then I overdrove the channel preamps on my Neotek mixing console, and I also pumped up the gain on some old Universal Audio compressors. Finally, I hit the tape really hard. The result is the absolute best, over-the-top fuzz sound. It's like when you overdrive a 4-track recorder, only it's a 100 times fuzzier and yet more hi-fi sounding.

What amps do you use, and how do you mic them?

My favorite amp is the Silvertone Twin Twelve. It blows everything away! I also



"I tend to get obsessed with certain things, and then I get burned out on them," says Schneider. "So I'm always trying to do the opposite of whatever I did on my previous record. It's like, as soon as I get good at something, I can't let myself do it anymore."

use Vox AC30s, and little Magnatones with 8" speakers. I tend to place a Neumann U87 about four or five feet back from the speaker. I find the sweet spot by putting my ear at the same level as the speaker, cranking up the amp, and moving around until the sound is perfect. I like to use the figure-8 pattern on the mic, because it gets a fairly clean and dry sound off the speaker, and it also captures some of the delayed signal reflections from the back of the room. I think it sounds a little boxy when you put the mic right up against the speaker.

What about guitars and pedals?

I have a Silvertone fetish, but they don't travel well on the road—and they don't stay in tune—so I play Jerry Jones guitars, which look just like old Silvertones. I have a 6-string and a 12-string, and they're incredible instruments. I also have an old Silvertone acoustic. My favorite pedal is the Electro-Harmonix Big Muff.

How does your guitar player's head affect your producer's mindset?

I'm a guitar player first, and playing lead guitar in our band is a big part of what I do as a producer. I mean, I'm really into guitar playing. I tend to like stuff that has a rawer edge, even if it's by somebody

who's a virtuoso. I like to hear the guitar played in a way that transcends technique, even though the technical back-drop is evident. I love Hendrix. I love Peter Dinklage. I love Eric Clapton. I love Dave Davies and George Harrison and Ed King when he was with the Strawberry Alarm Clock. I've always tried to balance my love of guitar on Apples' records. For example, I'd write hooky guitar riffs similar to Harrison, and I'd also use fat, soaring psychedelic tones like Clapton's when he was in Cream. It's always kind of difficult for me as a producer, because I love psychedelic Baroque arrangements and *Pet Sounds*, but I also love the incredibly loud, raw, sloppy kind of garage punk rock that's the way our band really sounds.

It's kind of funny that you produced a raw, stripped down record right smack in the middle of the garage-rock revival.

That's art for you. You think you're being really individual, and then you realize you're part of a movement. A few years from now, we'll see this raw rock thing as a reaction against sampling and techno. But when we set out to record *Velocity of Sound*, it was simply a production choice to record the band the way it sounded live. Weird, huh? —MICHAEL MOLEND

Whole in One



Get in touch with the most comprehensive,
versatile Pro Tools® LE workstation ever.

- FireWire® connection
- 24-bit / 96 kHz fidelity
- 8 touch-sensitive, motorized faders, rotary encoders, scribble strips, and metering
- 18 channels of I/O: 8 analog (with 4 mic preamps), 8 ADAT optical, and 2 S/PDIF; integrated MIDI I/O (16 channels in / 32 channels out)
- 32-track Pro Tools LE software with Windows XP and Mac OS support
- Includes bundled plug-ins from Digidesign, IK Multimedia, Native Instruments, and Waves
- Operates as a standalone digital mixer with effects – EQ, dynamics, delay, reverb – and snapshots when not used with Pro Tools



For more information on the new Digi 002,
call 1.800.333.2137 or visit www.digidesign.com/002.

© 08/02. Digi 002, Digidesign and Pro Tools LE are trademarks or registered trademarks of Avid Technology, Inc., or its subsidiaries or divisions. All other trademarks are the property of their respective holders.

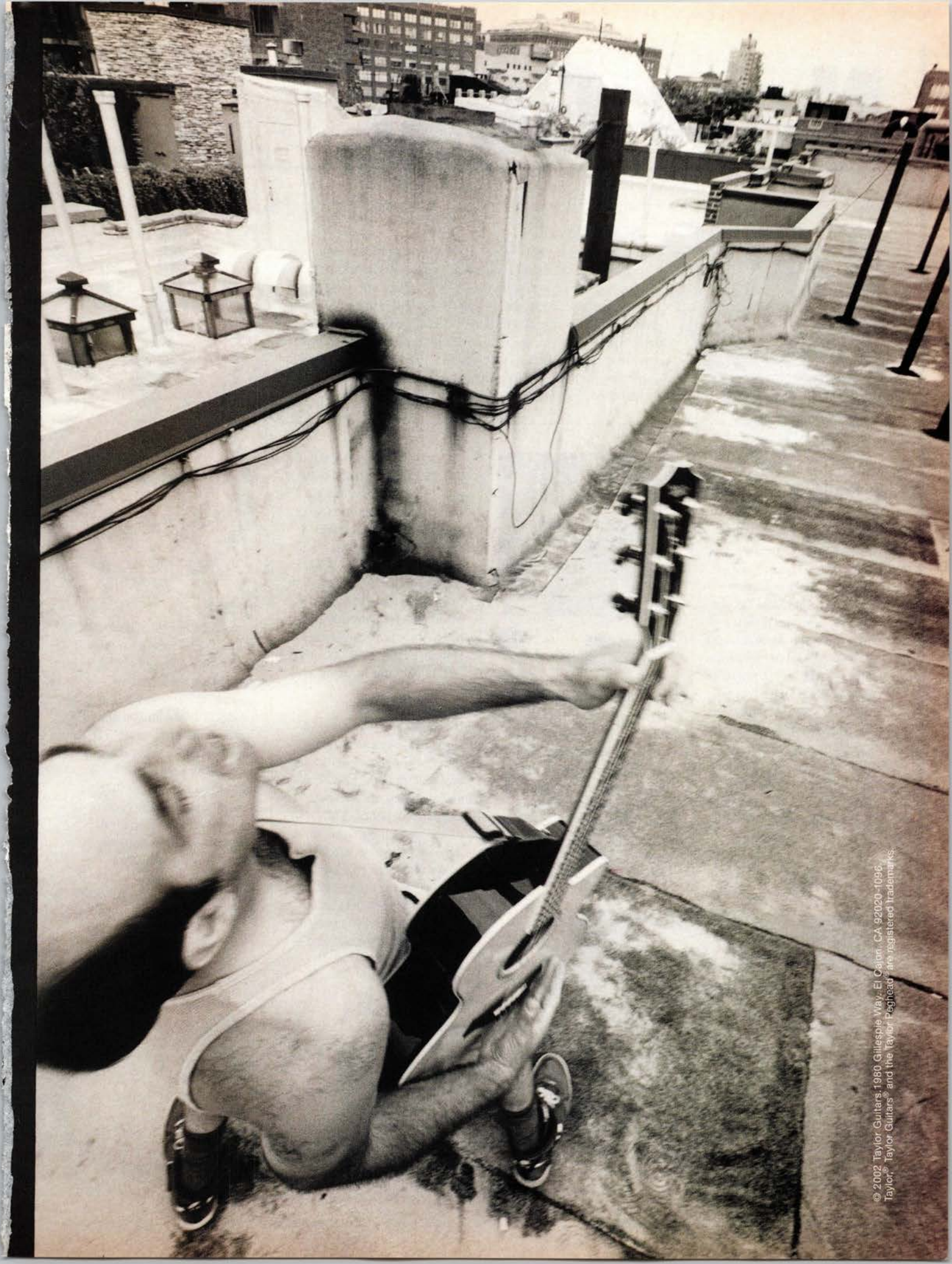
d digidesign



**YOU'RE RIGHT, YOU'RE PROBABLY TOO LATE TO GET INTO THE ROCK
AND ROLL HALL OF FAME. BUT YOU'RE NEVER TOO LATE TO GIVE THE
WORLD ANOTHER COVER VERSION OF "SMOKE ON THE WATER".**



WWW.TAYLORGUITARS.COM



New Gear

By Kevin Owens



GODLYKE

Godlyke recently began distributing production versions of the Jacques line of boutique effects pedals, and their first offering is the FB-2 Fuse Blower (\$199). In addition to volume, tone, and fuzz knobs, the analog FB-2 features three Blow controls that determine the amount of distortion in the low, mid, and high frequency ranges. By manipulating the amount and type of harmonic distortion, players can emulate a variety of different guitar and amp combinations. **Godlyke**, 328 Mason Ave., Haledon, NJ 07508; (973) 835-2100; godlyke.com.

1. TRAYNOR

The 2x12 Custom Valve 80 (\$899) and the 4x10 Custom Valve 80Q (\$969) are the latest additions to Traynor's line of tube amps. Both models incorporate four 5881 output tubes, Accutronics reverb tanks, Celestion speakers, and recessed control panels. Other features include separate tone controls for clean and drive channels, a parallel effects loop with variable send and return, and a speaker defeat switch for silent practice or direct recording. **Traynor**, 4625 Witmer Industrial Estate, Niagara Falls, NY 14305; (716) 297-2920; yorkville.com.



2. POMONA PRODUCTIONS

The Interactive Guide to Home Recording (\$59) could just as easily be titled "Everything You Wanted to Know About the Recording Process But Were Afraid to Ask the Surly Engineer." Whether tracking in your home studio or renting time in someone else's, IGHR walks you through the basics of mic selection and placement, reverb and effects,

compression/limiting, signal flow, EQ, level settings, and more. Also included are a printable glossary and useful documents such as track sheets, session planners, and mixing checklists. IGHR serves as a great primer for first-time recorders or as a touch-up for seasoned vets. **Pomona Productions**, 6922 Rush-Lima Rd., Honeoye Falls, NY 14472; (585) 582-1128; pomona1.com.

3. BIG BENDS

Big Bends Nut Sauce was designed to help prevent string breakage by reducing binding and pulling at the nut, bridge, string guides, and saddles. Regular Nut Sauce (\$10) contains Teflon and graphite in a base of thickeners and lubricants, and Light Nut Sauce (\$10) contains no graphite. Nut Sauce is odorless (good news for those who have ever smelled Teflon grease) and non-corrosive. **Big Bends**, Box 324, Plainwell, MI 49080-0324; (888) 788-bend.



4. ESP

The AC-200E acoustic-electric guitar (\$599) features quilted-maple top, sides, and back, a mahogany neck, and a rosewood fretboard and bridge. The abalone-outlined instrument also has an LTD piezo pickup, a 4-band active EQ, and an easily accessible battery compartment that swivels out from the control panel. Available in natural, see-through blue, and see-through red. **ESP**, 10903 Vanowen St. Unit A, N. Hollywood, CA 91605; (800) 423-8388; esp guitars.com.





5. BLUES GUITAR FACTORY

Available in large and small sizes, the double-cutaway, hollowbody, neck-through Blues Guitar Standard (\$3,000) features a solid spruce top, maple sides and back, and a three-piece maple and perlo fretboard. Available with standard or mini humbuckers, the Standard has a 3-way rotary pickup selector, dual volumes and a master tone control, and is available in such colors as T-Bone blue (pictured), Freddie red, and Elmore green. **Blues Guitar Factory**, 74-A Conselyea St., Brooklyn, NY 11211; (718) 388-0904.

DUCK

The ezLaminator (\$59) is a cold laminating system that doesn't require electricity or batteries. It seals documents in non-acidic, non-yellowing film, making them tear- and splatter-proof. The device even allows you to laminate banners up to 60 feet in length! To use the ezLaminator, just place your charts or lyric sheets in the feed tray, crank the handle, and cut the film with the built-in blade trimmer. **Duck**, dist. by Henkel Consumer Adhesives, 32150 Just Imagine Dr., Avon, OH 44011; (440) 937-7000; henkelca.com.



6. ACOUSTICS FIRST

The AcoustiKit Model 1014 (\$398) acoustical treatment kit comes with all the basic non-electronic ingredients necessary to convert an ordinary 10'x14' room into a personal recording studio. The one-box kit contains a total of 30 Cutting Wedge acoustic foam tiles and panels, two Bermuda Triangle corner traps for bass control, and two patented, binary array Art Diffusors. The 1014 also includes installation instructions and recommended layout designs. **Acoustics First**, 2247 Tomlyn St., Richmond, VA 23230; (804) 342-2900; acousticsfirst.com.

7. TOTALLY HUMUNGUS

Scott's Crispy Cream treble booster (\$185; \$199 with true bypass switch as pictured) was borne out of its inventor's quest to sound like his favorite musician—Queen guitarist Brian May. Based on the same circuitry as the Dallas Rangemaster and the Vox Treble Booster, the hand-built Crispy Cream cleans up your tube amp's lower frequencies while distorting the mids and highs. **Totally Humungus Productions**, 3109 Dewey Avenue, Ste. 9, Omaha, NE 68105; treble-booster.com.



New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.

FERNANDES

Fernandes will limit production of its collector's edition Darth Vader and Stormtrooper Retrorocket guitars (\$1,299) to 250 units each. The specially designed 25 1/2" scale Star Wars models feature alder bodies, maple necks, Fernandes Vintage Elite pickups, and 5-way pickup selectors. **Fernandes**, 8163 Lankershim Blvd., N. Hollywood, CA 91605; (818) 252-6799; fernandesguitars.com.



To Jim
my hats off to you
Keep Rockin'

Les Paul

THANKS FOR THE CRUSHING
TONE JIM! ©

Wayne Static/Static X

J/M,

WE WOULDN'T SOUND THE
SAME WITHOUT YOU!

Jerry Horton/Papa Roach

Jim, Congratulations on
40 years of tradition, and
innovation, you still are,
always will be the best!
thanks.

Sean Martin/Hatebreed

JIM,
CONGRATZ ON 40 YEARS OF
DOMINATION
IN TONE!!

Terry Corso/Alien Ant Farm

Jim, congrats on 40 years! I will set
the example that was set for me;
the white plastic letters on my amps and
speakers. A paradigm of sound and
image wrapped into one. I've felt the
power! Hail Marshall, TRIPP EISEN

Tripp Eisen/Static X

JIM
HAPPY 40TH
I'M MANY MORE,
THANKS FOR CHANGING
THE SOUND OF ROCK
FOREVER!!

Mike Tempesta/Powerman 5000

ALL HAIL JIM MARSHALL! MAKING THE
HEAVIEST RIFFS HEAVIER SINCE BEFORE
I WAS BORN. CONGRATS ON YOUR SUCCESS
AND LONGEVITY!

Kerry King/Slayer

Congratulations
Jim!
Your AMPS Rock!

Geno Lenardo/Filter

Congratulations to 40 yrs
of being Rock & Roll's Best
Amplification

I'm damn proud to be
a part of it!!

Slash

Jim
Thanks for my sound!
Marshall then - now and
forever!

Peter Frampton

BONE CRUSHING
SINE WAILING CHILLS
TERROR

Riggs/Rob Zombie

I'VE PLAYED THROUGH MARSHALLS
SINCE DAY ONE, THERE'S THE BEST,
BAR NONE!!

THANK JIM!

Yngwie Malmsteen

JIM xxx 7x4x02
HERE'S TO A LIFETIME OF
MARSHALL TRADITION & THE MARSHALL
ARMY KICKIN' EVERYONE'S FUCKIN'
ASS xxx STAY STRONG
S&M# BLEED MARSHALL
ZACK WYLDE

Zakk Wylde

Thanks for 40 ear-splitting
years! What? What?

Love *Levy* Motörhead
18th A

Lemmy/Motörhead

WITHOUT YOU IT WOULDN'T I'll always use these amps.
BE AS HEAVY!! I love 'em! They're the
CHEERS! *2-2-2-2* sound!

Kirk Hammett

Congratulations, Jim!

Eric Johnson
Eric Johnson

TO HRH JIM MARSHALL!

NO ONE, I REPEAT NO ONE
HAS DONE MORE FOR ROCK
AND HEAVY METAL AMPLIFIED
MUSIC. YOU ARE A TRUE
GENIUS!!

CHEERS ~~A~~
Dave Mustaine
Dave Mustaine/Megadeth

Jim,
Thanks for 200
years of ridiculously
loud amps!

George Lynch
George Lynch

Jim,
Congratulations on
your 40th year!! The best
Thanks for making
amp in the world!

Mike Mushok/Staind

Jim -
CONGRATULATIONS ON
YOUR 40th!! Ace
* * * * * *Rock on!*
* * * * * *Freddie*

Ace Frehley/KISS

It's all your fault!
Jeff Beck
Jeff Beck

THE BEST - THE BADDEST!

Billy Gibbons

2002 Billy Gibbons

THANKS FOR EVERYTHING JIM!
HERE'S TO ANOTHER 40 YEARS!

Gary Moore
Gary Moore

MARSHALL

1962-2002

40 YEARS OF ROCKIN' THE WORLD.



Marshall
AMPLIFICATION



cloning



evolution

The All-New Nine Series from Maxon

SD-9 SONIC DISTORTION | OD-9 OVERDRIVE | AF-9 AUTO FILTER

Creative development is more than mere replication. That's why Maxon based their new Nine Series on the designs they invented over 20 years ago. More than reissues, the new Nine Series takes this tried and true pedal format to the next step, offering improved circuitry and high quality components, including JRC4558 ICs and True Bypass Switching. For generations musicians have relied on Maxon effects to evolve creatively—make the Maxon Nine Series your next step.

©2002 Godlyke, Inc.

EXCLUSIVELY FROM
GODLYKE
DISTRIBUTING

EFFECTING GENERATIONS
www.maxonfx.com

Maxon

"I've transferred a lot of my banjo picking techniques to slide guitar," says Furtado.



Tony Furtado

Reconstructing Roots Music

By Andy Ellis

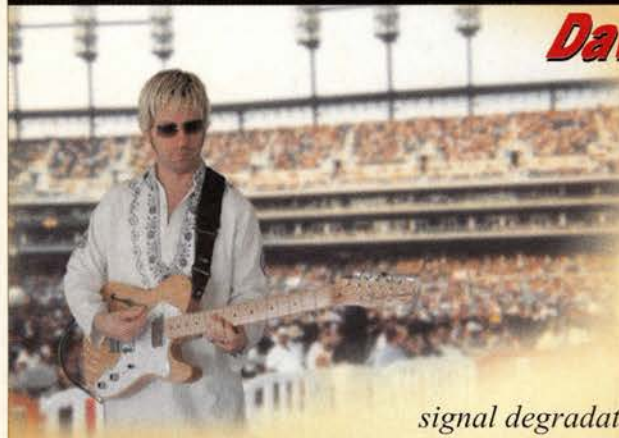
W'm as big a fan of Blind Willie Johnson and Fred McDowell as I am of [uilleann piper] Paddy Keenan and the Bothy Band," says slide guitarist and banjo ace Tony Furtado. "I spend equal time listening to blues and Celtic music, so my songs fall somewhere between those worlds. I'll be writing a tune and suddenly realize, 'Whoa, this sounds like an Irish air, but I'm playing it with a slide.'"

Indeed, on Furtado's latest album, *American Gypsy* [What Are Records?], traditional modal tunes from the British Isles collide with prison work songs from the Mississippi Delta, swampy Americana, and serpentine fingerpicked originals. In addition to layering genres, Furtado likes to merge fretted-instrument techniques.

"I started on banjo at age 12," he explains. "Later, when I discovered slide guitar, I

brought over techniques that I'd developed on the banjo. For example, my right-hand picking patterns differ from Travis-style guitarists. I notice that many of them have a hard time breaking out of the root-5 thumb movement. But rather than restrict my thumb to bass accompaniment, I like to use it to help out with the melody. As a kid, I worked for hours on banjo picking exercises. I'd try to come up with the weirdest rolls and

Artists With Ears — Take 4



David Stark...

Guitar Player with Teena Marie,
Rick James, and Berlin...
dhstark@yahoo.com

"Your cables are the vital link between the guitar, amp, and effects. Finally, an instrument cable is here that minimizes signal degradation through the most advanced engineering."

"...They make the best connection I've heard yet...you can actually hear it with your own ears. It's also the sturdiest cable I've ever seen...positively roadie-proof"

The Difference is in the Materials...
SOLID SILVER Conductors



ZAOLLA
www.zaolla.com

**AUDIO
VIDEO
DIGITAL**

ZAOLLA • 6920 HERMOSA CIRCLE • BUENA PARK CA 90620
PHONE (714) 736-9270 • FAX (714) 522-4540 • EMAIL sales@zaolla.com

Tony Furtado

patterns imaginable, and that has freed up my right hand on guitar. Also, banjo has a tradition of mixing open strings and fretted notes within a phrase, so I apply that technique to slide."

For his acoustic work, Furtado uses a glass bottleneck and two vintage Martin flat-tops. "Both are 0-17s," he details, "which are all-mahogany guitars. One was built in 1930, and the other in 1944. I keep the latter in open-D tuning [D, A, D, F#, A, D], and the older one sounds killer in open C [C, G, C, E, G, C]. I use the same string gauges on both guitars—.015, .017, .027, .035, .045, and .056. I do a lot of intricate melodic stuff with the bottleneck on the first string, and if it's too light, it buzzes against the glass. Sometimes I'll even go with a .016 first string."

"I got into mahogany guitars years ago, after I saw Ry Cooder playing a guitar with a dark top. I've tried the 0-17s against spruce-topped guitars, but given their small bodies, these Martins sound bigger. Not as big and boomy as a D-28, but fat and sweet—perfect for bottleneck. I also play slide on an old Dobro 5-string banjo. That instrument has a guitar-shaped, resonator-equipped body and a banjo neck. It's wild."

Furtado also plucked two electrics on *American Gypsy*. "One was a '58 Les Paul, and the other

OUTSIDE.

It looks like every other acoustic.



INSIDE.

It's like NO other.

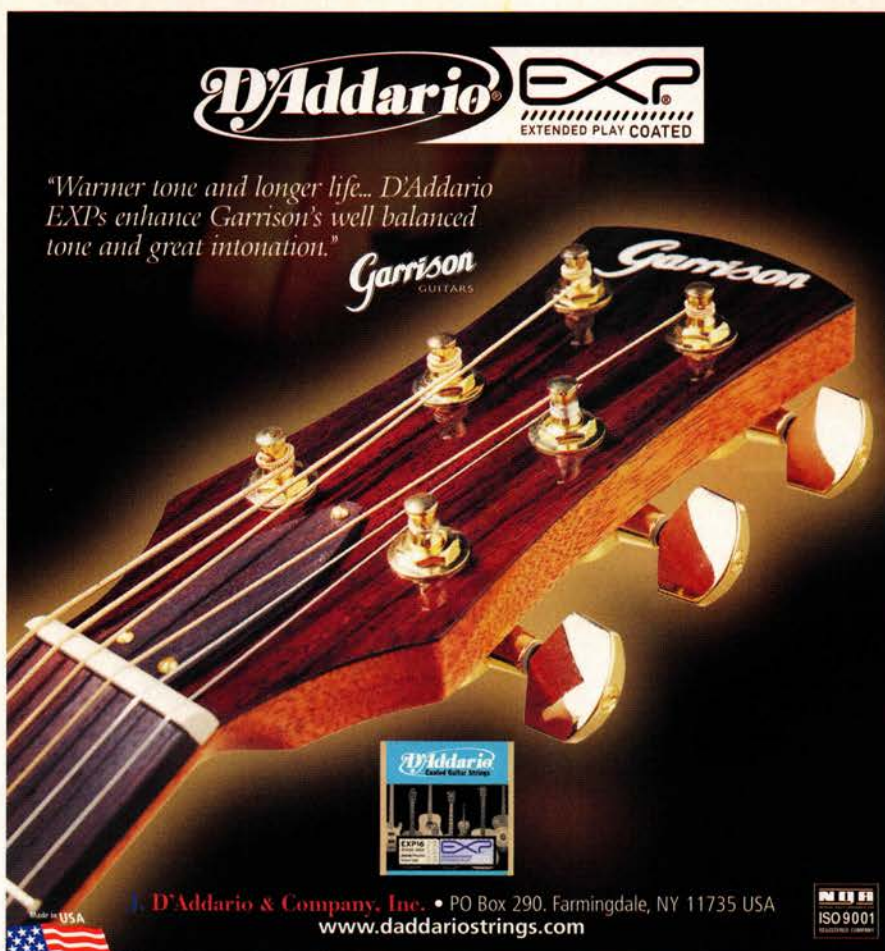
We build every Garrison guitar around our own patented technology. The Griffiths Active Bracing System™ combines dozens of the guitar's braces, the bridge plate, the kerfing and the binding into one integrated glass-fibre system that "activates" the guitar by vibrating as one unit. The bracing system creates an acoustic response and clarity of tone you have to hear for yourself.

Every Garrison guitar is constructed from ALL-SOLID wood. You won't find ANY laminates or plywoods. Only SOLID tone woods such as East Indian rosewood, sapele, Englemann spruce, Honduran mahogany, Sitka spruce, Western red cedar, ebony and Canadian birch.



was a reissue Fender '69 Strat with one Duncan and two Fralin pickups. I tune my electrics to open *D* and use heavy strings, gauged .014-.054. I always play the electrics fingerstyle, using a Golden Gate thumbpick and bare fingertips. But I usually wear metal fingerpicks on my index and middle fingers when playing acoustic.

"Onstage, I run the electrics into a Boss compressor and a Fulltone Full-Drive 2 distortion pedal. From there, the signal splits and goes to two amps: a Fender Vibrasonic with a 15" speaker, and a Fender Deluxe Reverb with a 12" speaker. It took me ages to figure out my acoustic rig, but I've finally whittled it down to what works perfectly. Each Martin has a Baggs saddle transducer combined with a Sunrise soundhole pickup. The dual signals run into a little Sunrise S-B2 preamp, and then into two Avalon instrument preamps. I squeeze the signals slightly with a Behringer compressor, and then go into separate channels of an ART tube parametric EQ, which feeds a stereo Hafler power amp and two Daedalus cabinets. Each cabinet has a 12" and two 5" speakers, and they sound like cannons. I have them positioned behind me—with no guitar in the stage monitors—so I can crank up without feedback. It's beautiful."



D'Addario **EXP**
EXTENDED PLAY COATED

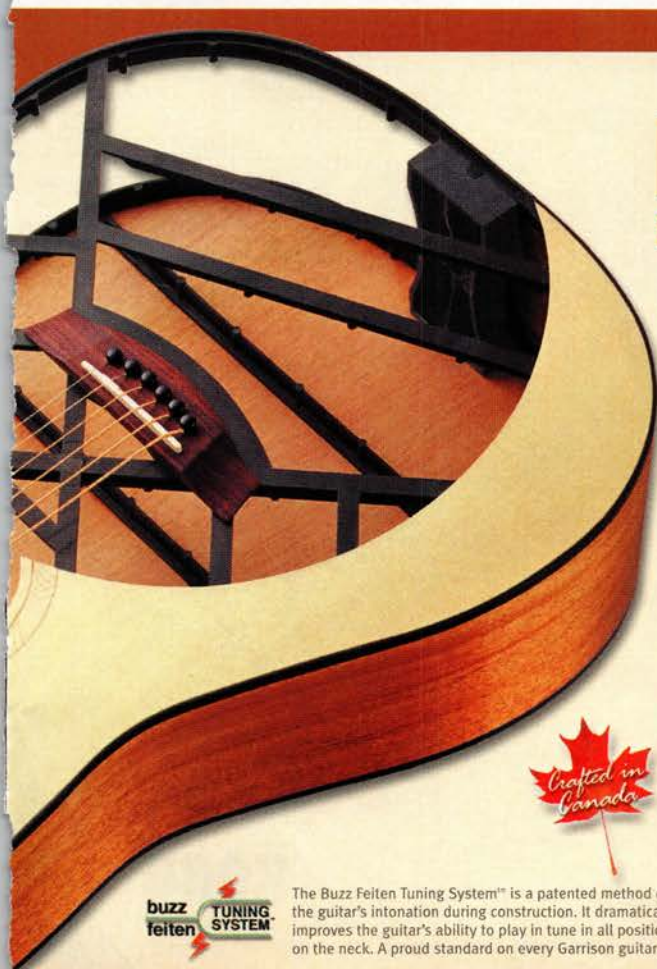
"Warmer tone and longer life... D'Addario EXPs enhance Garrison's well balanced tone and great intonation."

Garrison
GUITARS

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA
www.daddariostrings.com

MADE IN USA

ISO 9001
REGISTERED COMPANY



PLAY ONE.

Experience a Garrison.

Sure... we use CNC technology to machine our necks and bridges. UV curable finishes and robotics to paint our guitars. And even a laser to cut the top, back and sides. These tools create the high-quality components our skilled technicians use to craft your Garrison guitar. Dress the frets. Set the action... just right. And make sure every guitar is enjoyable to play.

Add the Buzz Feiten Tuning System™, ALL-SOLID wood construction, a 5-year transferable warranty, genuine TUSQ® nuts and saddles, D'Addario strings and optional Fishman electronics and the choice is clear... you should experience a Garrison.



The Buzz Feiten Tuning System™ is a patented method of setting the guitar's intonation during construction. It dramatically improves the guitar's ability to play in tune in all positions on the neck. A proud standard on every Garrison guitar.



Garrison
GUITARS
Craftsmanship. By design.

www.garrisonguitars.com
visit us online to find a dealer near you

IN THE WORLD OF PERSONAL DIGITAL STUDIOS...

THE D1200

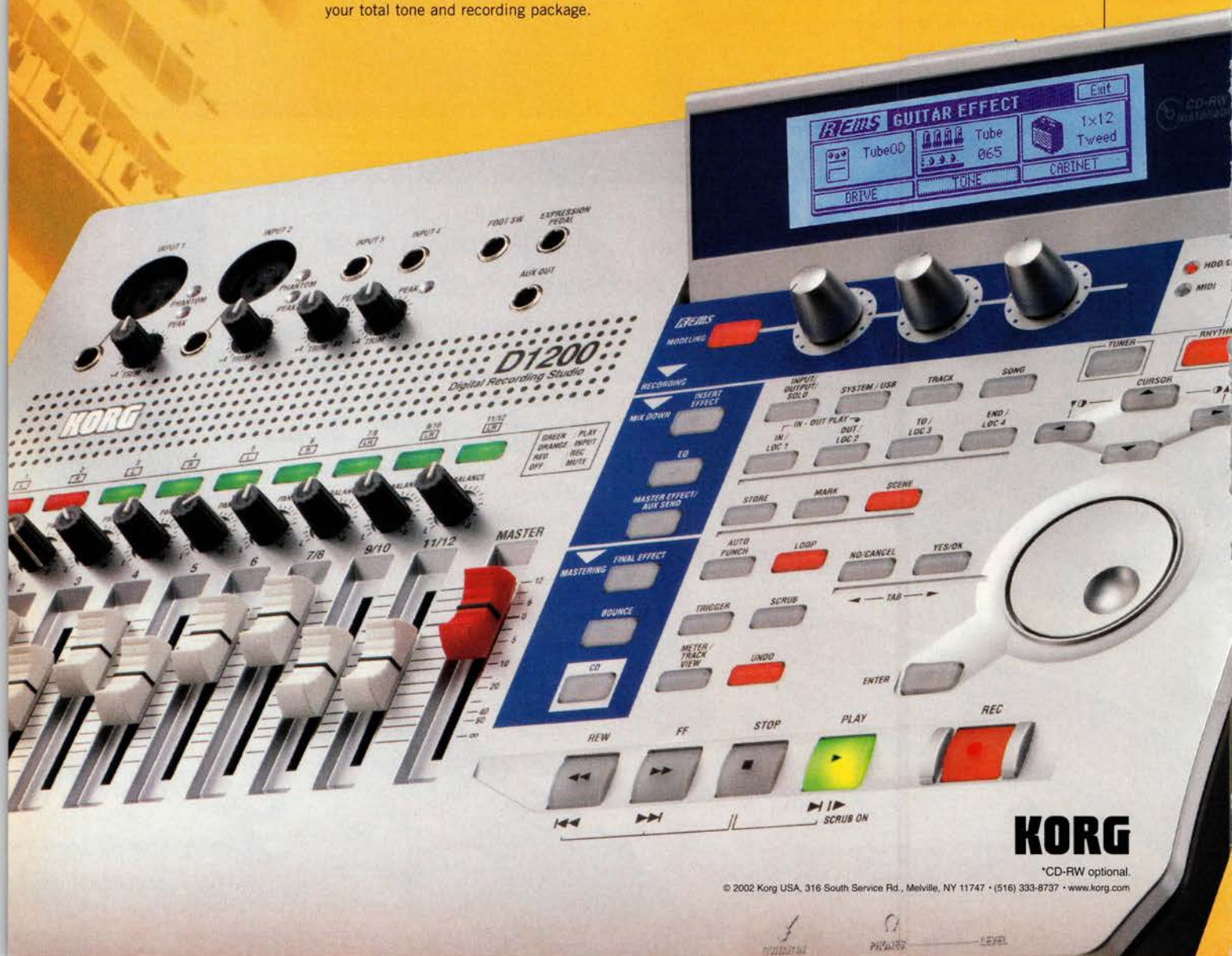
SETS THE TONE.

INTRODUCING KORG'S NEW DIGITAL RECORDING STUDIO.

Imagine yourself recording in a killer studio filled with the best classic gear any time inspiration strikes. Now you can, thanks to the new Korg D1200. Inside you'll find definitive models of amplifiers, speaker cabinets, stomp boxes, microphones – all the tools you need to re-create the world's most coveted guitar sounds. Using the same breakthrough REMS modeling technology behind the acclaimed VOX Valvetronix amps and Korg's legendary Pandora effects processors, the D1200 gives you professional recording studio results at a fraction of the cost and size.

Recording is fast and simple – just plug in, select from the many models carefully crafted for guitar, bass and vocals, and play. Loaded with a generous 40GB hard drive, twelve recording tracks (96 including virtual tracks), 24-bit fidelity plus our unique, USB-based computer file sharing, the D1200 delivers a whole lot of bang for your buck. Record, edit, mix, master and burn your song onto a CD using your home computer or the optional internal CD burner. The new, easy-to-use D1200 Digital Recording Studio – your total tone and recording package.

CD-RW*
USB
REMS MODELING
PLUG-AND-PLAY



KORG

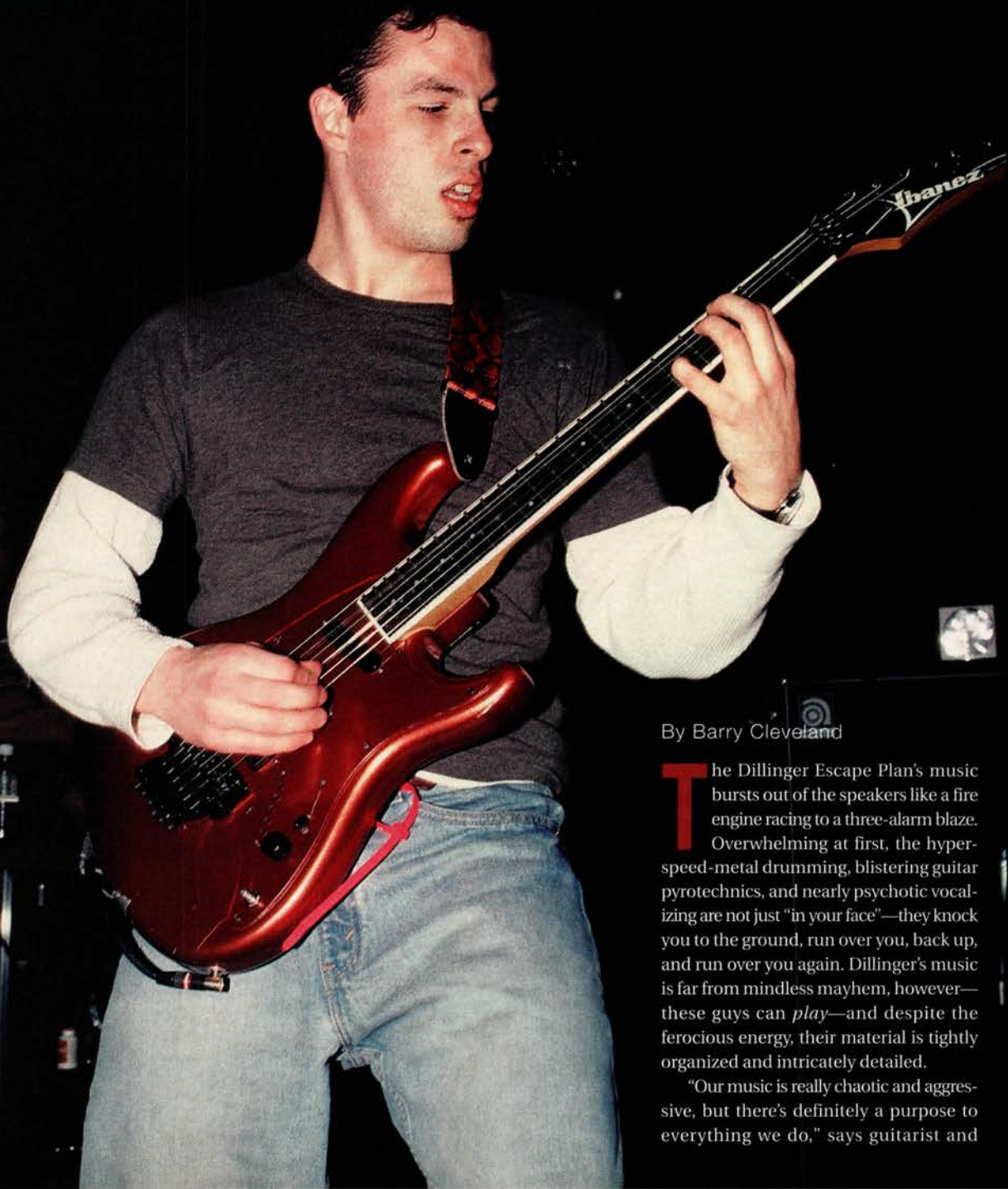
*CD-RW optional.

© 2002 Korg USA, 316 South Service Rd., Melville, NY 11747 • (516) 333-8737 • www.korg.com

The Dillinger Escape Plan

Organized Chaos

"A lot of people are sick of the same, watered-down metal," says Weinman.



By Barry Cleveland

The Dillinger Escape Plan's music bursts out of the speakers like a fire engine racing to a three-alarm blaze. Overwhelming at first, the hyper-speed-metal drumming, blistering guitar pyrotechnics, and nearly psychotic vocalizing are not just "in your face"—they knock you to the ground, run over you, back up, and run over you again. Dillinger's music is far from mindless mayhem, however—these guys can *play*—and despite the ferocious energy, their material is tightly organized and intricately detailed.

"Our music is really chaotic and aggressive, but there's definitely a purpose to everything we do," says guitarist and

The Dillinger Escape Plan

principal songwriter Ben Weinman, who formed Dillinger in 1997 to play music he found personally stimulating and exciting. "Every note we play—and every bit of noise we make—is strategically placed and has a purpose."

Though Dillinger is firmly rooted in punk and metal, the group's turn-on-a-dime time signature and tempo changes, unusual harmonic constructions, and polyrhythmic guitar parts are more characteristic of progressive rock and even jazz—influences readily acknowledged by Weinman. "Bands like King Crimson and the Mahavishnu Orchestra have been huge influences on us," he says. "They broke barriers, and

refused to be held to specific structures."

Unlike these bands, however, Dillinger eschews guitar solos. "I don't really see the point of soloing one particular player in the band," relates Weinman. "I feel like everything should be for the good of the whole. So, even though we do incorporate a lot of ideas and techniques that people might consider to be more 'lead' type things, they're used as parts, *not* solos."

Weinman doesn't use a lot of effects, preferring to get his tones directly from his guitars and amps. But with the recent addition of second guitarist Brian Benoit—a confirmed "effects dude"—that has begun to change. While recording *Irony Is a Dead Scene* [Epitaph]—a four-song collaboration between Dillinger and former

Faith No More frontman Mike Patton—Weinman experimented with dozens of effects, most importantly the EBow. And, inspired largely by the work of Richard James (a.k.a. Aphex Twin), he also has been using Propellerhead's Reason for composing and recording.

"Mostly I've been playing guitar into Reason and creating different types of soundscapes by manipulating the recorded sound afterwards," says Weinman. "For example, on 'Pig Latin' I recorded a bass line into the sequencer and edited it to make it punchier. Then I bounced the track to the recorder along with a click track, and had the bassist play over it. That enabled us to have a heavier, more distorted, and more electronic-sounding bass part, and have it perfectly synchronized to the drum track. We use the part live, too, by having the drummer play along to the click track."

Two current trends among heavy bands that Weinman *doesn't* have use for are 7-string guitars and dropped tunings. "Because we play such fast, aggressive music that's so chaotic, tuning down would just slop-up the music," he says. "Some people put a little too much weight on how they tune their guitar and how many strings it has. There's a place for that stuff, but I don't think any of it is the answer to writing a good song."

Inspired, electrifying
and absolutely essential.

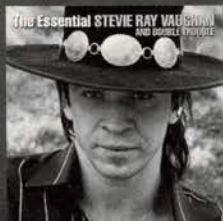
The Essential STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

33 searing tracks on 2 CDs.

Introducing the only 2 CD
career-spanning compilation
from the legendary blues guitarist.

Featuring all of his most important music
in newly re-mastered state-of-the-art sound.

Available for a limited time only!



www.epicrecords.com/srv
www.legacyrecordings.com
www.srvdoubletrouble.com

"Epic," "Legacy" and "M.L." Reg. U.S. Pat. & Tm. Off. Marca Registrada.
© 2002 Sony Music Entertainment Inc.

Available at



Practice nirvana.



Introducing the new 707II guitar and 708II bass effects consoles from Zoom.

With a built-in 60 pattern drum machine and up to 32 minutes of SmartMedia® record time, the 707II will take your writing and rehearsing to a new plane. Record your rhythm part, and play it back while you work out the leads. Record a sample from your CD player, slow down the playback speed, and learn that Cobain riff (or any other riff for that matter). Effects? More than 70. Whether you play guitar or bass, the Zoom 707II and 708II make practicing transcendent.

The Zoom 707II Guitar & 708II Bass Effects Consoles



To check out the new 707II and 708II consoles, and other great Zoom products clear your mind and checkout www.samsontech.com



Introducing the new PODxt.



HEAR NO EVIL.

www.line6.com

Steve Tibbetts

Zen and the Art of Sculpting Sound

"Building music from layers of sound is very labor intensive and takes time," says Tibbetts, "but I don't have anything else planned."

By Andy Ellis

When Steve Tibbetts records an album, he doesn't track a dozen clever tunes. Instead, he molds sonic sculptures from gargantuan sheets of sound. His audio clay consists of shimmering 12-string bends, groaning Strat riffs, and bursts of white-hot feedback layered over rumbling percussion, spooky drones, and subliminal Zen chanting. Using a recursive process that's as unique as his music, Tibbetts created *A Man About A Horse* [ECM], by assembling, manipulating, deconstructing, and then reassembling hundreds of guitar, percussion, and vocal textures.

"Before touching my Strat or Martin D-12," he says, "I began building

Grammy nominated
BUDDY MILLER
BUDDY MILLER



MIDNIGHT AND LONESOME

Just listen.

"Look no further for one of country's
greatest singer/songwriters."

— USA Today

HIGHTONE RECORDS

HighTone Records 220 4th Street, #101 Oakland California 94607
www.hightone.com

Steve Tibbetts

rhythms using the *kendang*, which is a barrel-shaped Balinese hand drum. Using two ancient Roland S760s, I sampled taps and slaps from my four drums, and then sequenced different patterns I'd learned when studying *kebyar*—the gamelan orchestra—in Indonesia. One pattern, the *gilak*, turned out to be a real goldmine. I'd play it against itself, offsetting the rhythm by an eighth-note, a sixteenth-note, or a thirty-second note. I got all the beats on this album from that initial *gilak* pattern.

"I recorded these sequencer-generated rhythms on my old Tascam MS-16 16-track tape deck—which I love because it lets me work with pitch. For example, if I want a drum sound that's a minor third or fifth below the original, I raise the recorder's speed before rolling tape. Then, when I play back at normal speed, the drum

sounds lower. I've made a chart, so I know where to set the speed control for a specific interval. Like, if I want to drop a drum down a whole-step, I increase the recording speed by 12.2 percent. I go back and forth between the sampler and tape machine so much—looping, cutting, offsetting, and layering—that eventually I don't know *where* the sounds come from. It's like trying to find your camping spot by looking at a map of North America."

Once he had crafted dozens of grooves, Tibbetts felt ready to wrangle guitar tones. "At that point, it was just a big sandbox," he reveals. "Over different rhythms, I played phrases into the tape machine, the samplers, and MOTU's Digital Performer running on a Power Macintosh, and then worked for days transforming the sounds. I might sample a guitar theme with the S760, shift it down a fourth or fifth with the Tascam, and then slice it up with Digital



"Simply off the scale"
The BIVALVE-30™ Amplifier

"... produced a level of tonal complexity and sonic dimension that was simply off the scale. The BiValve-30 could easily be the richest, most detailed amp in its class."

Guitar Player Magazine, May '02

The BiValve-30 is the latest amplifier from award-winning designer Andy Marshall. Visit our web site for info and sound clips or see your local dealer to try one. You'll be glad you did. Really.

THD Electronics, Ltd.

4816 - 15th Ave. NW • Seattle, WA 98107-4717
t: 206.781.5500 • f: 206.781.5508
www.thdelectronics.com
info@thdelectronics.com

Hand-Built. All Tube. 30 Watts. Single-Ended Class-A.

"What good is it to have ten tracks of playback if we can only record two tracks at a time?"



If you can only record two tracks at once, it's not much good at all, unless you do all your recording alone in your bedroom. But if you have a band and want to record yourselves live to multitrack, the digital recording workstation to choose is the **TASCAM 788 Digital Portastudio®**. With the 788, you can record six simultaneous tracks of great-sounding 24-bit uncompressed digital audio onto its internal hard disk. In other words, your band can all track at the same time, keeping your feel while recording new tunes. Go to www.tascam.com for all the other reasons why the 788 is your best choice in affordable recording workstations.

**DIGITAL
PORTASTUDIO III 788**

TASCAM®
a whole world of recording

FINALLY!



Pedal Pad By MKS

"The Player's Pedal Board"

MPS MODULAR PEDAL SYSTEM

Modular stair-step design makes pedals more accessible and lets you adjust for longer pedals anywhere on the pedal board.

Road-tough construction protects pedals, maintains settings, and makes transport easy.

Includes Power Pad and Patch Pad modules, which give you filtered and regulated power and nearly limitless options for routing your signal path.

www.pedalpad.com

Steve Tibbetts

Performer—maybe creating a fugue-like subject that I'd play against itself in reverse, an octave lower. Then, with my Marshall JCM 800 blasting, I made feedback loops—large swaths of shredding sound—and fattened them with similar tones, including horns I recorded while visiting a Tibetan monastery. They sound like over-driven guitars, but an octave down."

Tibbetts uses custom headphones to protect his hearing while tracking feedback assaults. "The guys at the local gun shop think I'm an avid sharpshooter," he laughs, "because I have five pairs of Browning ear protectors for varying degrees of attenuation. I've stuffed them with drivers from Radio Shack headphones, so I can monitor the recorded tracks. If you want your amp to sound like the speaker coils are starting to spin and fly off, you have to take it to that point. Amp modelers won't do

it—they just sound like sophisticated fuzzboxes."

Tibbetts' custom tunings contribute to the churning madness. "I have my Strat strung with GHS Boomers, gauged .011-.056. I drop the sixth string to C and the fifth to G, which yields C, G, D, G, B, E. I use the same tuning a whole-step down [B \flat , F, C, F, A, D] on my D-12, but I have unisons on the top four string pairs. Bending the wound third and fourth unison strings makes the D-12 sound like a bowed instrument."

An ambient guitar pioneer, the 47-year-old Tibbetts has been recording and mixing his own albums for more than two decades. "Here's my sermon," he says. "Today, the average guitarist has access to better recording equipment than the Beatles used for *Rubber Soul*. It runs sideways to the financial interests of guitar magazines, but most people have enough gear. Instead of new toys, seek new adventures."

Godin

New Guitar Concepts

The Godin LG.

"The Godin LG is one of the most musical guitars that I have ever played."

Douglas Baldwin - *Guitar One Magazine*



Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

www.godinguitars.com



PORTRAITS

GEDDY LEE, THE SANSAMP™ RBI RACKMOUNT, AND VAPOR TRAILS.

-IN-TONE

Recording the first Rush CD in five years, Geddy Lee chose the SANSAMP RBI Rackmount to get the tones he needed.

How does Geddy feel about the SANSAMP RBI? Here's the story in his own words from emails sent to us during the marathon sessions for Rush's new Atlantic Anthem CD, *Vapor Trails*.

Fri. 10 Aug 2001 16:38:29

"I love the way it sounds. Nice depth and very controllable distortion. I seem to be able to recreate some of my old Rickenbacker® top end with it while using my Jazz®! But I still want to put it through the paces as far as checking the tone through various speaker arrangements and off of tape in a variety of mixing conditions to see how it cuts through. But, so far, so good!"

Best wishes,
Geddy

Tue. 13 Nov 2001 10:45:51

"I've been involved in some very tense mixing sessions lately and am getting great results with the RBI. It is definitely the best device I've used for controllable top end bass distortion and produces the top end crunch I need. Coupled with the other devices I use, I also get a little more bottom out of my overall sound. I am pleased."

Best wishes,
Geddy

The SANSAMP RBI is designed to deliver the best of traditional and modern bass amp systems with a limitless palette of tone colors you can make your own. If you want all the mind-numbing technical details about the RBI, visit us at www.tech21nyc.com.

But don't believe us. Trust your own ears.



Vapor Trails – Rush

Atlantic Anthem Records
Rush 2002 Worldwide Tour

Rickenbacker® and Jazz® are copyrights of their respective companies.

DON'T FOLLOW TRENDS. CREATE YOUR OWN.™



TECH 21
NEW YORK CITY

TECH 21 NEW YORK CITY Designed and manufactured in the U.S.A. www.tech21nyc.com

By Andy Ellis

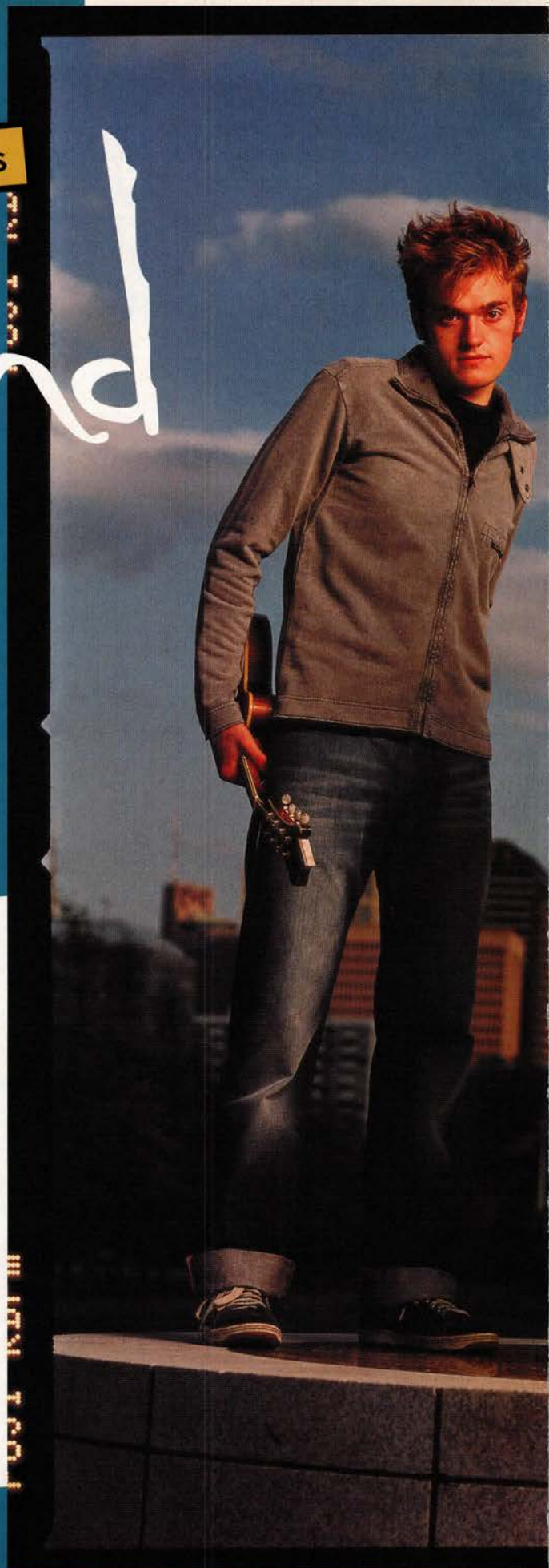
Beyond Bluegrass

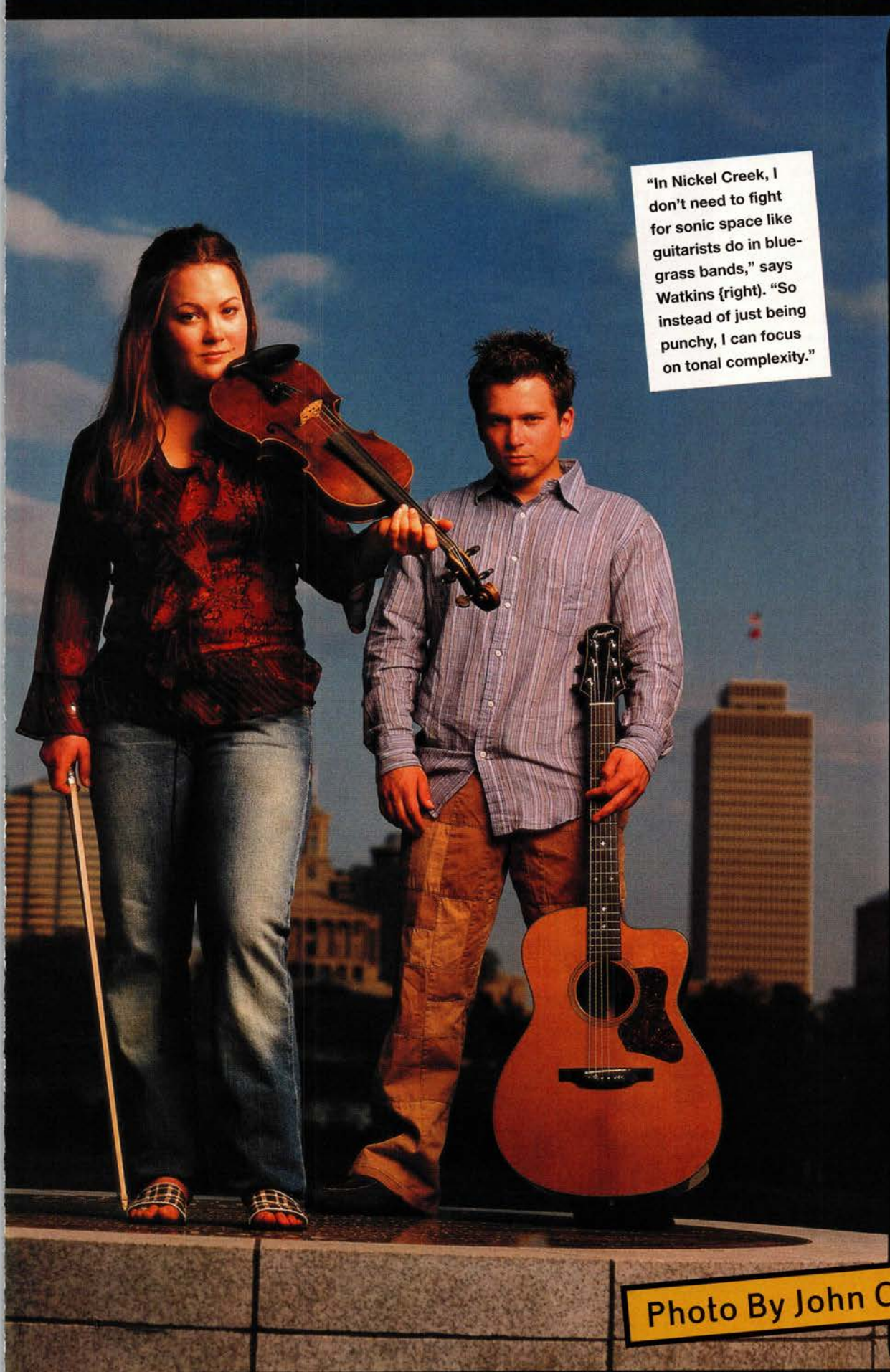
Nickel Creek's Sean Watkins

Gives Traditional Flatpicking

A Progressive Twist

"I started playing piano when I was six," says ace flatpicker Sean Watkins, "and that has influenced how I approach chord voicings on guitar. Piano showed me the possibilities, so now I can't settle for the obvious fretboard harmony. I'm always searching for unusual sounds and fingerings."





"In Nickel Creek, I don't need to fight for sonic space like guitarists do in bluegrass bands," says Watkins (right). "So instead of just being punchy, I can focus on tonal complexity."

Photo By John Chaisson

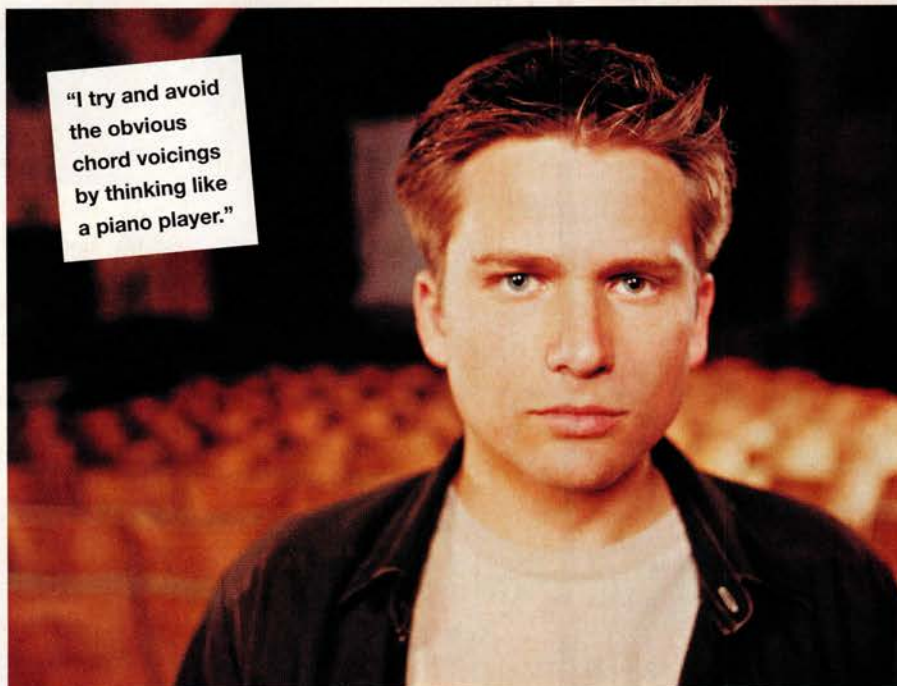
Beyond Bluegrass

As one third of Nickel Creek, Watkins knows a thing or two about blasting past boundaries. When they were kids, Watkins, his fiddle-toting sister Sara, and wunderkind mandolinist Chris Thile wowed audiences with their youthful take on traditional bluegrass. But before long, the young trio was weaving strands of rock, jazz, and Celtic music into their all-acoustic repertoire. Listeners lapped it up: Nickel Creek's self-titled debut album went gold, and the trio's latest effort, *This Side* [Sugar Hill], entered the Billboard Country Album charts at number two.

But success hasn't diminished the band's eclectic inclinations. Breathily vocal harmonies, rippling mandolin arpeggios, spry fiddle lines, and spanky flatpicked bass runs rub against spiky, Bernard Herrmann-inspired string parts, odd-meter grooves, and groaning arco bass. In addition to thought-provoking originals, Watkins and his bandmates include songs by Pavement's Stephen Malkmus and the '70s Irish folk group, Planxty. Though Nickel Creek's music has traditional roots, there's nothing retro about the trio's sound or outlook.



At a time when bluegrass and country musicians are finding commercial success by



revisiting the past, Nickel Creek seems bent on exploring new sounds. What gives?

We play new music because we listen to new music. As teenagers in the '90s, we were inspired by contemporary bands, as well as the bluegrass greats. I learned to play guitar by

studying fiddle tunes, but in recent years, I've been into Radiohead and Counting Crows. So I suppose my guitar style is a natural synthesis of old and new. We're always trying to grow and evolve as a band and as individuals. For example, I work privately with Larry

Gibson's F-9 Mandolin



For those who wish to play more than
Wabash Cannonball and Turkey in the Straw.

A serious instrument
because you're ready for it

oai.gibson.com
1.877.258.3477



The Cornerstone of
Legendary Sound



Seymour
Duncan®



Metal Massacre

So you want to get extremely, devastatingly, menacingly heavy? Drop a Dimebucker™ pickup in your axe if you think you can handle it. Otherwise, stand back.

For a free brochure call 805.954.9610 or visit www.seymourduncan.com

Beyond Bluegrass

Groupé, a film composer in Southern California. He critiques pieces I've written and he helps me with theory.

How has that affected your guitar playing?

It has taught me not to take the easy route. For example, the tune "Seven Wonders" is in the key of A minor. But instead of grabbing the usual Am voicing, I capo at the 3rd fret and play from an F#m position, but not as a barre chord.

Is that how you get the high, ringing pedal tone?

Yeah. I found that I could work the open first string—which, with the capo, is G, the ♭7 of

Am—into all the arpeggios.

Do you fingerpick or flatpick those arpeggios?

I use a flatpick the whole time, because I want the notes to be very even and articulated. When I play fingerstyle, I use my fingertips, which yields a mellower, less defined tone.

Many of the arrangements on This Side are very elaborate, with intertwined fiddle, guitar, mandolin, and vocals. Describe how a Nickel Creek original evolves from a kernel of an idea into what we hear on CD.

Typically, our songs go through three stages. We're together all the time, so if I've got an idea, Sara and Chris will hear me working on it—often at soundcheck. A lot of songs go by and nobody says anything [laughs], but, every now

and then, someone will say, "Hey, that's cool." I'll start singing what I've written, then Chris and Sara will join in. I'll teach Derek [Jones, the band's touring bassist] the chords, and after about 20 minutes, we might have a song to play that night. That's how "This Side" and "Green and Gray" started.

When it's time to record, we bring our new material to Alison Krauss, our producer. For five or six days in a row, we get together at her house and go through our live arrangements. We'll decide which songs we want to record, and

Wire and Wood

Watkins plays a custom Bourgeois OMC, which boasts a bearclaw Adirondack spruce top and Brazilian rosewood back and sides, instead of Bourgeois' standard Engelmann spruce and East Indian rosewood mix. Onstage, Watkins mics his OMC with a Shure KSM-series large-diaphragm condenser, and he also runs a feed from his L.R. Baggs iBeam bridgeplate transducer to the house mixing board via a Baggs Para Acoustic D.I. An aux send routes his signal to a Trace Elliot TA 100R acoustic amp.

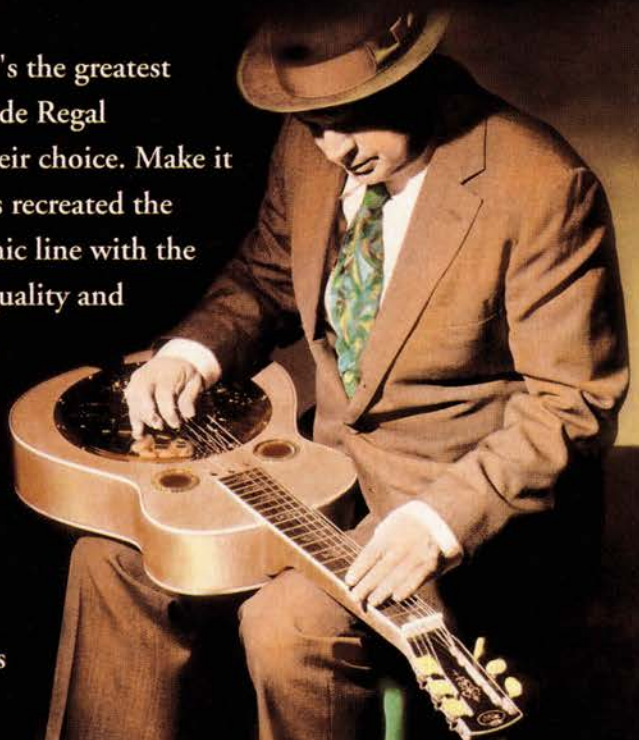
"Nickel Creek uses Trace Elliot amps as stage monitors," explains Watkins. "The audience never hears them. The amps face us on the floor, and supplement our in-ear monitors by moving air and sending vibrations through our feet."

Watkins' pedalboard consists of a Morley volume pedal and a Boss TU-2 tuner, and his guitars sport Elixir Polyweb medium strings (.013-.056). Watkins flatpicks with purple Clayton Delrin XLs, gauged at a stiff 1.14mm. —AE

PICK A REGAL!

...And You'll Pick A Winner!

Since the 1930's the greatest artists have made Regal instruments their choice. Make it yours! Saga has recreated the Regal resophonic line with the vintage look, quality and features of the 30's with modern improvements in tone and playability. Available in a variety of styles and finishes.



Saga Musical Instruments

Dealer inquiries invited. P.O. Box 2841 • So. San Francisco • CA 94080



with Alison's input, we'll prepare our guitar, mandolin, and fiddle parts for tracking at a commercial studio. We don't experiment too much when we lay down the instrumental tracks—it's pretty straightforward.

The third stage happens when we transfer the basic tracks to Pro Tools, and start doing overdubs at Alison's personal studio. That's where the final touches go on. We'll work on a vocal harmony for two days, trying different ideas and

JIMI HENDRIX LIVE AT THE ISLE OF WIGHT

BLUE WILD ANGEL

Jimi Hendrix —

Blue Wild Angel: Live At The Isle Of Wight documents the guitarist's legendary complete performance available for the first time.

A Special Edition 18 track double CD presenting his entire 140 minute performance in its original sequence for the first time.

- Includes 12 previously unreleased audio tracks and three audio recorded performances not filmed.
- Tracks range from the classic (All Along The Watch Tower) to rare versions (Dolly Dagger).
- Accompanied by a 24-page color booklet filled with rare and previously unseen photos.
- Essay by noted UK music journalist Keith Altham.

The 118 minute film will be available on DVD 5.1 Surround Sound and filled with plenty of extras.

- Picture in picture — providing multiple camera angles for Hendrix fans.
- Special memorabilia section which provides everything from original tickets and posters to Hendrix's own handwritten directions to the festival site.
- Original engineer Eddie Kramer mastered and created the 5.1 Surround Sound mix for the DVD.
- First time Jimi Hendrix will be heard in 5.1 Surround Sound.

Also available: Single disc "highlights" CD, limited triple vinyl edition and VHS.

SITE MAP AND USEFUL INFO



Transport on the island

THE "LOCAL" bus company, Southern Vectis, has organized a continuous shuttle service for the five days of the festival, between the ferry and the site. They will be taking up and putting down from the site, taking the ferry to the island and taking the ferry back to the mainland.

There is a plenty of night water on the island. Food is not an issue, and there is a lot of food on the island. The festival is on the island, and the island is on the mainland.

Getting away

How to survive

IF YOU are planning on staying on the island, you will need to have a car. The festival is on the island, and the island is on the mainland. The festival is on the island, and the island is on the mainland.

Surprise happenings

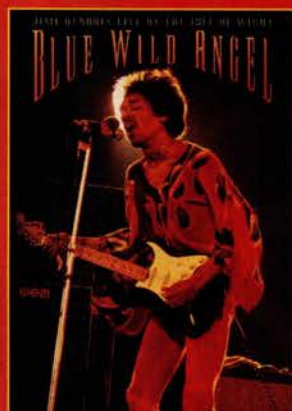
WATCH out for surprise happenings in the sky throughout the festival period. There will be a lot of balloons, fireworks, and other things. The festival is on the island, and the island is on the mainland.

Hang-ups

IF YOU need a car, you will need to have a car. The festival is on the island, and the island is on the mainland. The festival is on the island, and the island is on the mainland.



Special Edition — 2 CD Digi Pack
088 113 086-2



DVD
088 170 341-9



MCA
UNIVERSAL
UMe

A UNIVERSAL MUSIC COMPANY

Dear _____,
If you really care about me,
this year I will find a Peterson
VS-1 under the tree.

(just take this to any music store;
they'll know what it is.)

A holiday hint for your loved one,
with a little help from Peterson.



- Accurate to 1/1000th of a Fret
- Real-Time Strobe Display
- Alternate Tuning Menu
- Set Up Your Own Guitar
- Built-in Microphone

The VS-1
Virtual Strobe™
Tuner

peterson
STROBE TUNERS
708 388 3311

You can also email this message from www.PetersonTuners.com

Beyond Bluegrass

having fun. It's great to have the freedom to be creative without having to watch the clock.

Working with Pro Tools, you can come up with ideas on the fly because you don't have to rewind tape. One night, Chris said, "Let me try some string parts on 'I Should Have Known Better.'" Bam—he just stacked them up as fast as he could play them. They harmonize, but they're a little twisted. Pro Tools almost begs you to play with sound. In "Spit on a Stranger," we ran Chris' mandolin through Line 6's Amp Farm to get a guitar-like distortion.

How do you approach odd time signatures? Do you analyze and count them, or do you play them by feel?

We don't count unless we have to. If you have to think about the time, it's going to sound like you're thinking. We don't use odd time signatures to be weird or different. In fact, we try to make the

odd time signatures sound *not* so odd. Different voicings, keys, tempos, and time signatures are just tools to make a song better.

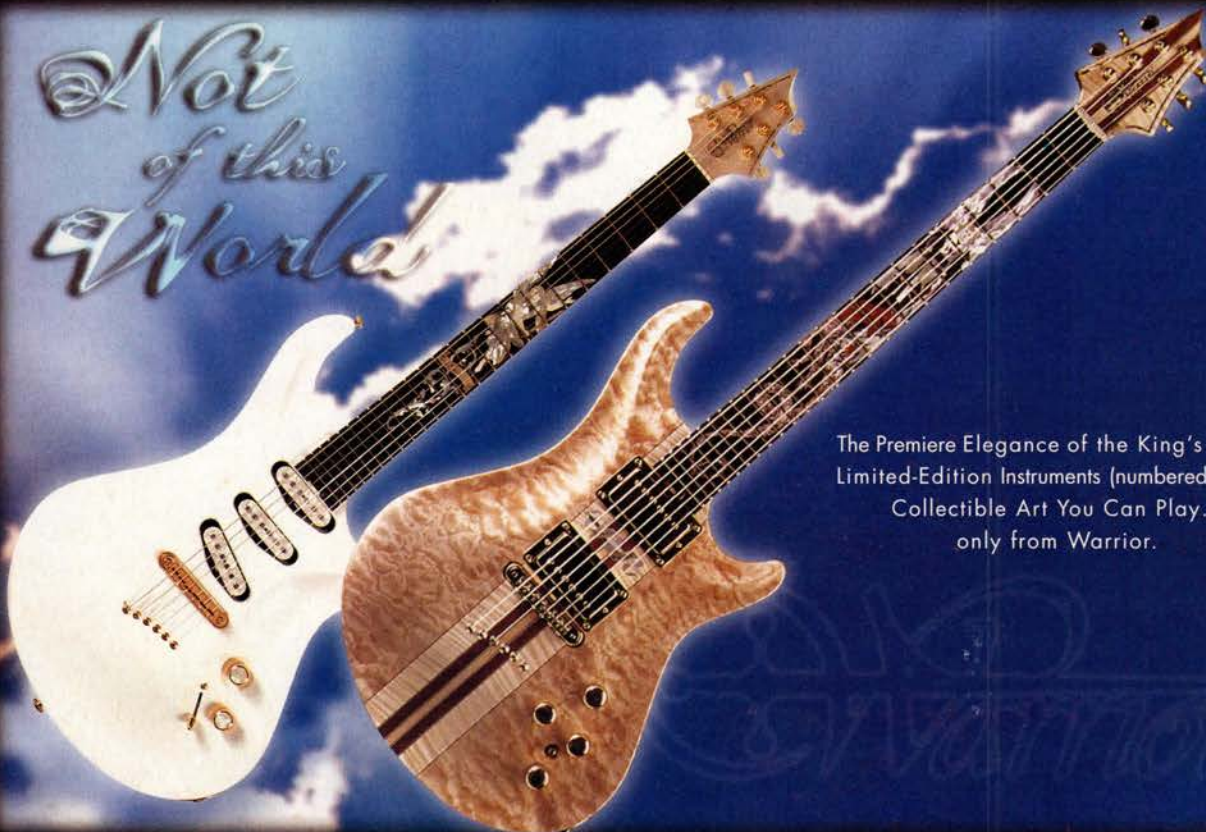
What about open tunings?

I've used DADGAD in the past, but on this record, I played everything in standard—except "Smoothie," which is in dropped-D tuning. But I definitely explore different capo positions and the voicings they suggest. To make a song sound interesting, I'll sometimes move my capo around looking for the hardest possible way to play it. On "House Carpenter"—which we got from Tony Rice's *Church Street Blues*—I tuned down a whole-step and played in a high capo position. I try to go where others might not.

Do you use different guitars in the studio?

I did on my solo record, *Let It Fall* (Sugar Hill), but in Nickel Creek, I play one guitar live and in the studio—my custom Bour-

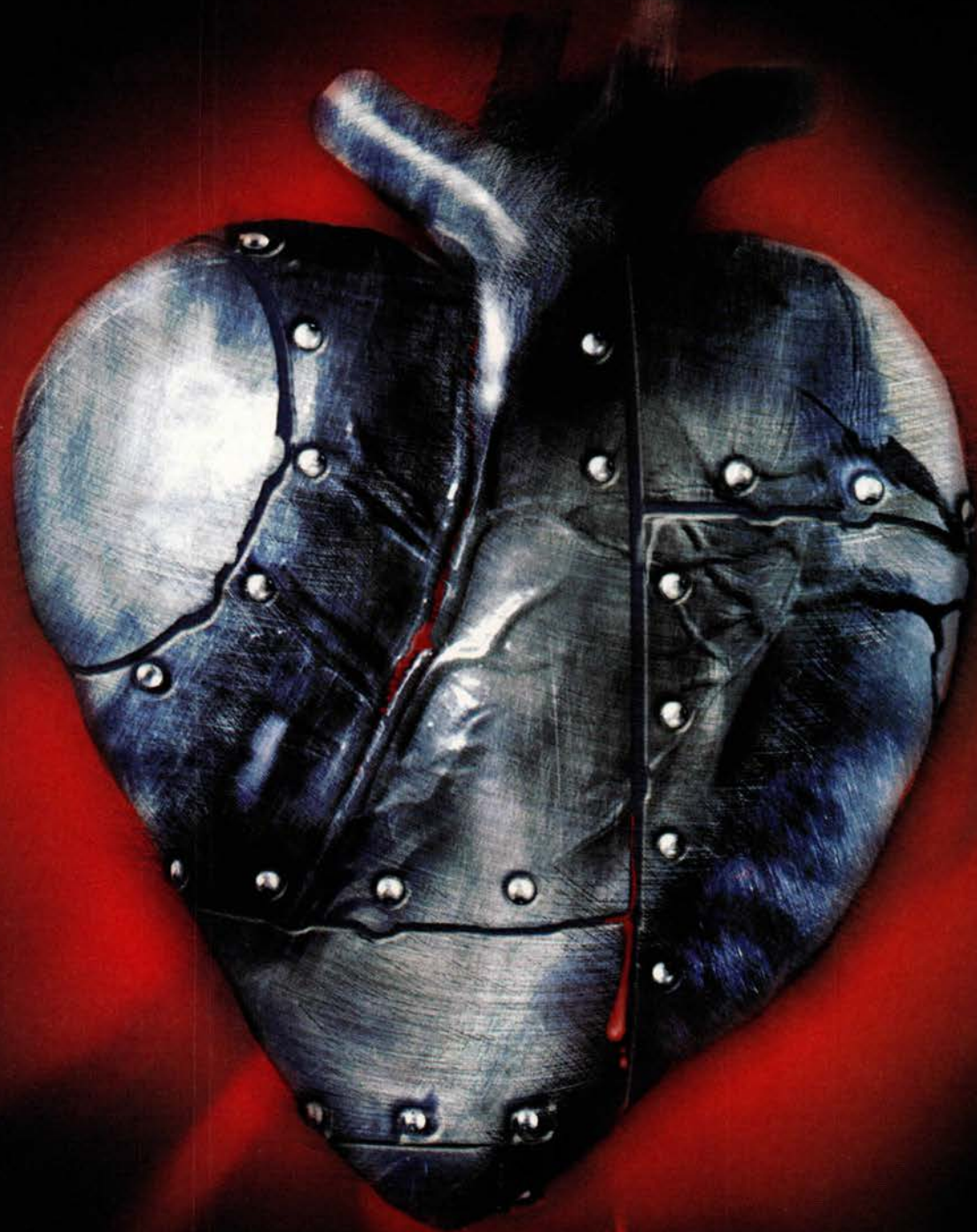
Not
of this
World



The Premiere Elegance of the King's Closet
Limited-Edition Instruments (numbered, 1-50)
Collectible Art You Can Play...
only from Warrior.

Warrior Hand-Anointed Instruments www.warriorinstruments.com 706.891.3009

BE STEEL MY HEART.



Original Cryogenic Blue Steel's proprietary Cryo-Tech® processing realigns and reorganizes the string's molecular structure into a more re-active configuration. This tighter molecular configuration gives you a string which is super brilliant, has a full tight bottom end and extended life. Dean Markley Strings 800.800.1008

**BLUE
STEEL**

SCOTT HENDERSON

WELL TO THE BONE

BB-2045

WELL TO THE BONE

The new guitar masterpiece by virtuoso guitarist Scott Henderson runs the gamut from fried Texas blues to flame-broiled recipes for more adventurous diners.

ORDER 24 HOURS A DAY **800-937-8943**

Hear audio sample online
www.shrapnelrecords.com

Now That's Good Eating!!



BLUES BUREAU
INTERNATIONAL
P.O. Box P Novato,
CA 94948

Beyond Bluegrass

geois OMC. I have a second OMC onstage, but I only change guitars if I break a string. We keep the gear simple so we can focus on our playing.

What draws you to Bourgeois guitars, and specifically the small-bodied OMC, which most people associate with fingerstyle music?

I like how the OMC is very balanced from bottom to top. Big herringbone dreadnoughts are amazing instruments for bluegrass—where you have to punch out your lines over Dobro and banjo—but in Nickel Creek, I can afford to sacrifice volume for increased tonal complexity. We all have our own sonic zone. I can't really get up into Chris' mandolin register, and upright bass and fiddle have such different ranges and colors from guitar that I don't have to fight to be heard. Because I play lightly, I can have my OMC set up with a low action and it won't buzz. Bourgeois guitars

sound modern—lots of high-end detail without a booming low midrange—which works well for what we're doing.

Instrumentally, Nickel Creek has a very transparent sound, even though there's a lot going on musically. How do you achieve that?

It has a lot to do with how we arrange things harmonically. For example, Sara might play the chord's major 7 as a fiddle drone. Chris could pluck the 3 and 5, and I could work sixths around that. We each end up with different parts of the chord—or one of us might play a note that's *out* of the chord. We approach it like classical music, where everyone has a specific, interlocking line or part.

But honestly, we don't think about it much. When we started playing together, Sara and Chris were six, and I was ten. We've grown up as a unit, so it's intuitive now. The music just appears. ■

Godin

New Guitar Concepts

Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.
www.godinguitars.com

The Godin Flat Five & Flat Five X.

1 11/16" Nut Width
24 3/4" Scale
24-Fret Neck
Rosewood Fingerboard
Mahogany Neck
All Solid Wood
Solid Flame Maple Top
Godin Humbuckers

The Flat Five X adds a Custom EQ and Saddle Transducers



Flat Five X



Flat Five

Tonebone

Tube distortion for players that LOVE great tone!



Tone... ever since rock & roll began, guitarists have been searching for great tone. Sure there are lots of toys out there, but for the most part, they're either one-trick ponies or give you that pre-packaged frozen dinner drudge that makes you sound like everyone else.

Tonebone™ is different...

Plug in a Tonebone and your amplifier comes to life. Huge, rich, warm tones right from the start with amazing sustain and the natural, even harmonic distortion that is only possible from tubes. Move a knob and you know you have entered a world where control is all powerful and tonal range extreme.

But that's not all... Tonebone is dynamic.

Turn down your guitar and Tonebone cleans up just like a guitar amplifier. Play legato and you hear every nuance right down to the direction of your pick. Yes! Finally a distortion pedal that intensifies *your natural feel* and lets *your playing-style* shine through.

Two Bones to Pick...

The Tonebone Classic is inspired by American guitar tradition. From the natural distortion of the original Bassman and the sweet-spot of a Vintage Tweed, to those hot-rod amp tones that smoke the blues and whistle Dixie all night long. They're all in the Classic.



The Tonebone Hot British sweeps you from Liverpool to London, from the sound of a 4x12 double-stack to the power-chord mayhem of metal thrashing over barbed wire. Two pedigrees, spread by an ocean, that deliver two totally different worlds of sound.

It's no wonder that Harmony Central users rate Tonebone higher than all others. As one player put it: **'This is not hype. This is the real thing.'**

Tonebone. Amazingly warm tube distortion with loads of great sounds and all the natural dynamics that let you be you!

Now available at better guitar shops everywhere.

**Tonebone...
the ultimate in
tube distortion**



"Tonebone pedals sound great! They are incredibly responsive, dynamic and warm. Best of all, they react like a real amp-channel. Perfect for cleaner amps that need extra kick!"

~ Neil Schon, Journey

"Tonebones don't sound like regular distortion pedals; they're smooth, professional... no rough edges. They respond like a quality amp. You hear all the nuances. With Tonebones, getting rich, big tones is easy."

~ Vivian Campbell, Def Leppard

www.tonebone.com

RADIAL ENGINEERING - 1638 KEBET WAY, PORT COQUITLAM, BC V3C 5W9

TEL: 604-942-1001

FAX: 604-942-1010

EMAIL: info@radialeng.com

WEB: www.radialeng.com



Radial J48: Phantom powered active DI with extreme dynamic range.



Radial JDI: Jensen equipped DI box, phase accurate and natural.



Radial JDI Duplex: Two channel (stereo) DI box for keyboards.



Radial JDV: Class-A active direct box with Drag™ control for the studio.



Radial Stage Flea 12: Part of a complete range of stage and studio snakes with insect names.

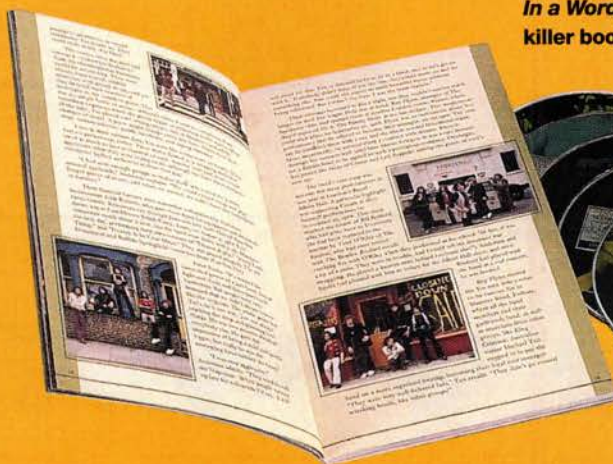


Radial JD7 Injector: Control Freaks rejoice! 1-in, 7-out guitar signal distribution amp. Drive 7 amps at the same time from one guitar and live the dream.

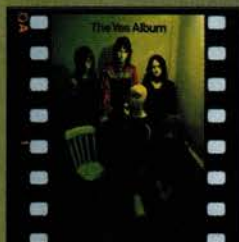


How 'bout some Gibsons?—From left to right: a '59 Les Paul TV Junior (outfitted with Bigsby Palm Pedals), a '74 Les Paul Recording, a goldtop Les Paul, The Les Paul, a heavily modified '56 Les Paul Custom (note the four humbuckers), and a '55 Les Paul Junior. The mandolins in the front include, from left to right: a '60 Gibson Florentine electric mandolin, an F4, an '08 F4, and '10 A mandolin.

In a Word: Yes (1969-) contains a killer booklet with photos galore.



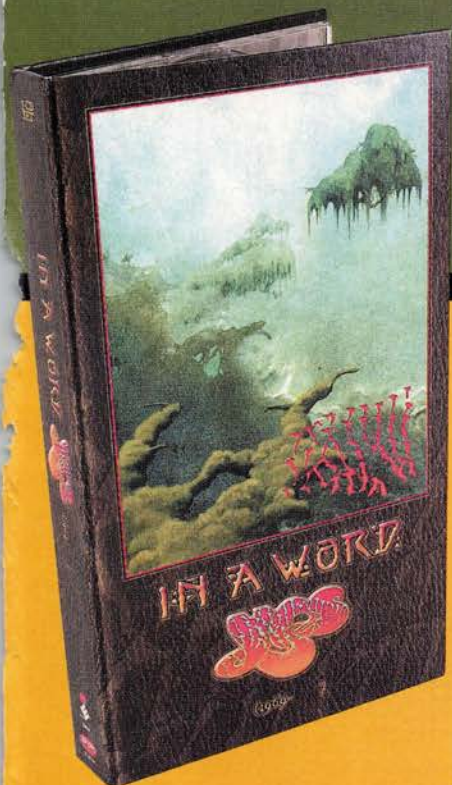
The Yes Album, 1971



"I did virtually everything on *The Yes Album* with my Gibson ES-175 through Fender Dual Showman amps and cabinets loaded with 15" JBL speakers," says Howe. "However, for the jazzy, quiet section of 'Perpetual Change' I used a little Gibson Explorer amp. I used that amp quite a bit when I was looking for a different tonal characteristic. The other guitars I used on that record were a Guyatone—the first electric guitar I ever bought—my '53 Martin OO-18, and a small, pear-shaped Portuguese 12-string. You can hear that on the beginning of 'I've Seen All Good People.'"

"I also remember that as we tracked 'Starship Trooper' I was using a very plain, clean sound. Afterwards, we all thought the tone was too plain. So we ran the signal through an Eventide phaser—a fairly new gadget back in 1971—and there it was, the sound we wanted. Even though recording technology back then usually meant that after you recorded your guitar, that was the sound you were stuck with, we never believed that. We always felt we could run it through some type of box and change everything—and that time, thankfully, we proved ourselves right."

"I also remember that as we tracked 'Starship Trooper' I was using a very plain, clean sound. Afterwards, we all thought the tone was too plain. So we ran the signal through an Eventide phaser—a fairly new gadget back in 1971—and there it was, the sound we wanted. Even though recording technology back then usually meant that after you recorded your guitar, that was the sound you were stuck with, we never believed that. We always felt we could run it through some type of box and change everything—and that time, thankfully, we proved ourselves right."



YESMAN

A New Box Set Explores Steve Howe's Yes Legacy

W

ithout a doubt, Steve Howe is the godfather of progressive-rock guitar. His recordings with Yes were the pinnacle of prog-rock's beauty and excess. Howe's style—which encompasses everything from Tal Farlow-inspired angularity to ragtime acoustic flourishes—prompted countless players to set their sights high, both technically and sonically.

The new 5-CD box set from Rhino, *In a Word: Yes (1969-)* features a beautiful, photo-rich 95-page booklet, and enough classic Yes tracks to keep players busy as they peel back Howe's thick layers of guitar work. A career retrospective can be tricky business for a group with such a long history and shifting lineups, but *In a Word* stands as a great homage to Howe's legacy as a guitarist's guitarist.

You've always crafted interesting sonic layers with guitars. In your long recording career, have you ever come upon any magic combinations of guitars and amps?

There's an *endless* amount but I don't often repeat combinations, at least not purposely, because I'm always thinking something I haven't discovered yet is better than what I already know.

I'd love to say, "This guitar and this amp are great for chimey overdubs," but I view crafting tones as a constantly moving, experimental thing, not something you write in a book.

Yes has always had very strong personalities, both personally and musically. Has that been hard to deal with over the years?

Well, Yes isn't exactly my perfect group in the sense that I don't have 100 percent control—if I did there would be four very unhappy people [laughs]. I think there's an inherent problem with groups, in that sometimes very good ideas can get lost.

A good example is the title track from the *Magnification* record. The tune was basically two chords, and I find two chords quite boring. So I linked them together with jazzy passing tones and made it sound like 65 chords. Then I overdubbed some Wes Montgomery-style leads over that. Well our singer, Jon Anderson, *hated* it. Consequently you've never heard those guitars on that song. And the reason is because a key member's wisdom—or lack of it—told him to say "I don't want this song to go this way."

Now, I didn't want to make a jazz album, I just wanted to change-up the two chords. I thought the idea was bright, clever, and going to be a real buzz for guitar fans of Yes, but unfortunately they never got to hear it.

It's interesting that although you're an English guitarist who grew up in the '60s, you're playing largely eschews the blues. Why is that?

I found it distasteful—actually disappointing would be a better word—that rock guitar, which I feel had its own destiny, got so tied up in the blues. So much in fact that rock guitar was basically blues guitar for 20 years. I think that hindered the development of rock guitar tremendously.

The way I looked at it was, rock guitar has to keep developing—let's not let it stop at the blues. The blues is where I *started*.

Your steel playing displays some bluesy elements.

I've never been a distorted, wild player who bends strings, but as soon as I got a steel guitar, I became that kind of player on that instrument. That way the guitar is allowed to keep an authenticity that I enjoy. In a way I went to the steel out of desperation because my style didn't allow me to make those more wild sounds on guitar.

Are there any aspects of your playing you feel people have overlooked?

I haven't got a gripe like, "Nobody notices when I stand on my head and play," or something like that. But honestly, I wonder if people understand the amount



Prog-rock heroes (left to right)—Steve Howe, Jon Anderson, and Chris Squire onstage in August 1977.



of detail I try and bring to the music. Things like using various volume pedals to bring effects in and out, the use of other instruments like pedal steel—all that to me is detail, and detail is what I'm hell-bent on trying to present.

After a gig, the majority of people I meet say the same thing: "You guys sound great." Of course I appreciate that, but that should be *expected*. I often go back to my hotel room and think, "Not one person said anything that really reached me."

Maybe they're just nervous meeting you and aren't sure what else to say?

I understand that. It's hard for people to really voice their appreciation for someone they enjoy. I met Wes Montgomery once and I could hardly say two words to him! So I know the situation of meeting someone you've enjoyed for years, and instead of saying something insightful, you generalize.

What is it about the guitar that still excites you?

I'm not demeaning other instruments, but the guitar has more potential for the player to inject his or her personality into it than other instruments. What *you* bring to it is much more than you think. But you have to *allow* your personality to come through.

How do you facilitate that?

You have to understand that if you want something out of the guitar, it's not going to come from hoping. You have to treat the guitar with respect and practice with precision. That kind of preparation will sharpen your decision making skills about what and what not to play.

Why do you think nobody sounds like you?

I don't know if it's all that easy to copy what I do. I'm not trying to put myself above other people, I'm saying the intrinsic reasons that I sound like I do are pretty hard to fathom out. If you tried to copy what I do—and I wouldn't recommend it [*laughs*—you'd have to retrace *why* I do the things I do. And I think that alone makes it almost a human impossibility to sound like anybody.

Fragile, 1972

"Almost all the acoustic guitar you hear on Yes records from the '70s is the Martin OO-18 that I bought in 1968, including the guitar on 'Roundabout.' However, part of the original guitar track in the intro accidentally got erased after we already tore down the microphones. Needless to say I was crossed! The reissue of *Fragile* has been mixed in 5.1 surround, so you'll probably be able to hear this now, but the descending run right before the band comes in had to be punched in and the tone of the acoustic doesn't quite sound the same.

"Although I occasionally used my ES-175—on 'Heart of the Sunrise' for example—the rest of *Fragile* was recorded with a '59 Gibson ES-5 Switchmaster. I bought that guitar when we were rehearsing for *Fragile*, and that was also the time when I began actively searching for different instruments."





Steve Howe on Classic Yes Albums

Close to the Edge, 1972

"Before I even played guitar, I had listened to my parent's Tennessee Ernie Ford and Santo & Johnny records. That's where I first heard steel guitar. That sound hung in my mind forever, but it wasn't until around 1972 that I bought my first pedal steel—a Sho-Bud. That's why from *Close to the Edge* onward steel guitar started to become a part of my sound. You can hear how enthusiastic I was about it on 'Siberian Khatru.'

"Also on 'Siberian Khatru,' you can hear the Gibson ES-345TD stereo guitar. I used that instrument a great deal on *Close to the Edge* and *Tales from Topographic Oceans*. I typically ran the front pickup through my Fender Dual Showman rig, and ran the rear pickup through a Fender Pro."



YES MEANS NO

Trevor Rabin's tenure in Yes is both the group's most controversial and its most successful in terms of album sales and popularity. Many longtime Yes fans viewed Rabin's tighter, more orchestrated pop approach as an affront to the group's prog-rock legacy. The record-buying public, radio programmers, and fans of crafty pop, however, were elated with the group's easy-to-digest direction.

Since leaving the band in 1995, Rabin has turned into one of the most sought-after film composers in the business. His work can be heard in movies such as *Gone in 60 Seconds*, *Rock Star*, and *Remember the Titans*.

For the most part, Rabin has declined interviews regarding Yes for years. However, he did agree to speak to *GP* about the new box set and a couple of his classic Yes tracks.

Your time in Yes seems slightly under-represented in the box set.

I was not consulted or even told about the box set until it was completed. Neither were Tony Kaye, Trevor Horn, or Bill Bruford.

Do you feel that was deliberate?

Personally, I feel that the 14 years I was in the band are represented in the most peculiar way. Some of the best material was strangely left off. There seems to be current members of the band who think Yes is only valid when they are in it. I don't feel that way. To me, the most important thing is that the historical context of the band is accurate, objective, and protected—no matter *who* the current members are.

What track do you feel was a glaring omission?

"Endless Dream" from *Talk* is one. It's funny, when we finished that song, Jon Anderson had tears in his eyes, and he told me, "'Endless Dream' is the best Yes song I've ever been involved with." So I guess it's appropriate not to put it on the box set [laughs].

In hindsight, what are your views on 90125?

When I look back at that album now, I think Trevor Horn's input was unbelievably valuable. He was the guy who told everyone that we weren't going to continue recording anything until "Owner of a Lonely Heart" was perfect. He wanted to get that single right because he knew the impact it was going to have, and how important it was for Yes at that time.

You mentioned to us in 1985 that it was tough giving up the production chair to Trevor Horn for 90125.

My role for that record was to write, play guitar, keyboards, and sing, but I definitely kept my eye on the production. But, in retrospect, I obviously didn't need to—Trevor was brilliant. Still, it was a very volatile time, and Trevor and I fought like cats and dogs—but for all the right

reasons. When we talk now, he says, "All I ever wanted to do was keep 'Owner of a Lonely Heart' intact and true to your original vision when you wrote it."

What surprises you the most when you hear 90125?

The freshness. When you hear a lot of stuff from the '80s it *sounds* like the '80s. 90125 somehow escaped that '80s stain.

What was the main setup for that album?

For guitars, I basically used my Strat and a Gibson Barney Kessell. Amp-wise, it was a 100-watt Marshall bass head through a 2x12 speaker cab. All the clean, palm-muted stuff was a combination of a direct recording and the Marshall. I also used a homemade pedalboard that included an MXR 15-band EQ, a Roland flanger, a Boss chorus, and a bunch of distortion pedals.



"The whole idea of 'Owner of a Lonely Heart' was to have a song that changed sonic dimensions drastically and very quickly," says Rabin.

How did you track the intro to "Love Will Find a Way" from Big Generator?

That's a couple of 12-string Alvarez electric/acoustics panned left and right. The guitar on the left was recorded direct and also miked. The acoustic on the right was all direct. Then I layered a clean Strat on each side, as well. The 12-strings were compressed *very* heavily so that the initial attack you heard was the Strats, and then the 12-strings would slowly creep in.

Would you consider another reunion tour with Yes like you did for the Union album?

In fact, we talked about another all-member Yes reunion tour quite recently. I'm actually very friendly with most of the guys in the band, but I enjoy my soundtrack work so much that I have no desire to rejoin them.

—DF



Do you think gear enters into a player's stylistic thumbprint?

Somewhat. For instance, in the '70s I was using a very fat pick that was made of Plexiglas which gave me a different sound—fat, yet cutting. Also, the fact that I was using a Gibson ES-175 with Fender Dual Showmans through 15" speakers. Not many people were using that type of rig.

You used a lot of slapback echo on many of the early '70s Yes records. Did you print that or add it later?

In the studio I would always have an Echoplex or a Binson Echo-Rec around but we wouldn't often print it. I liked having more control and the ability to separate the dry guitar signal from the delay for a nice broadening effect. Printing effects was a dangerous thing back then. You were buying into something that you couldn't be sure was going to work. And with only 16 tracks to play with, you needed to be sure it worked.

You played a lot of acoustic guitar onstage in the '70s. That must have been nerve-racking.

It was. I would stand in front of a half-way decent mic, play, and hope the sound engineer would make sure it didn't feed back. There's an old picture of me at Madison Square Garden and I'm playing on Jon's vocal mic that a roadie would come out and lower! Sometimes I wonder how we pulled that off. Thankfully Barcus Berry came along with an acoustic pickup, so I started using that.

Are you a stickler for getting just the right tone on stage?

If I think my sound is good, I can play at the edge of my ability. If the sound isn't good, then I'm limited because the sound of my guitar is what drives me as a musician.

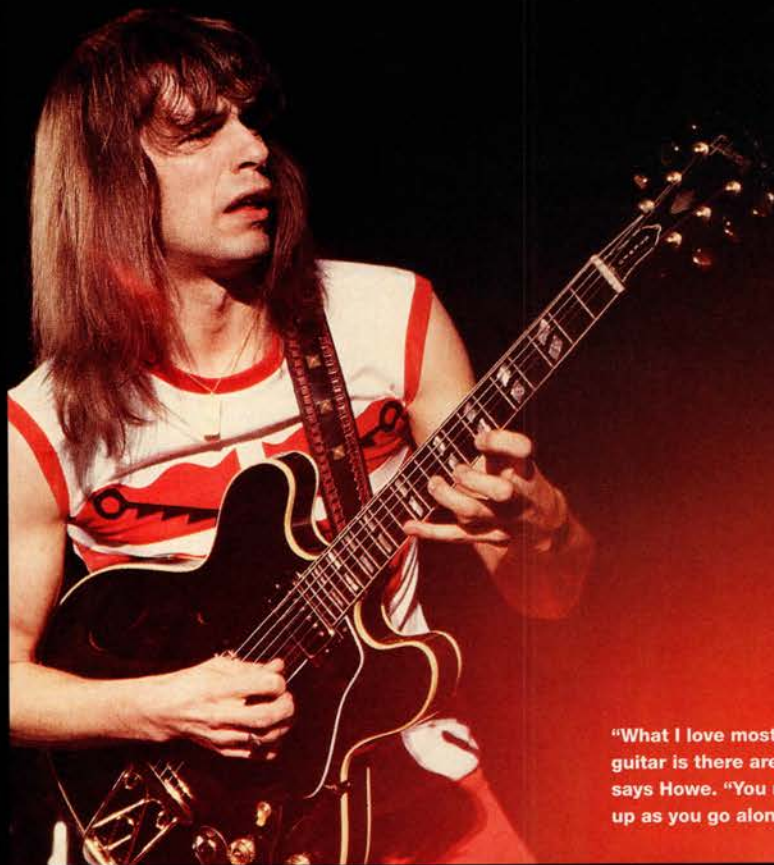
You've used the same ES-175 for years. Do you have armed guards watch it when you take it on the road?

My 175 is such a personal guitar I look after it myself. You can't just throw it in a flight case backstage and walk away, or leave it at someone's house, or leave it anywhere.

You're definitely in the minority. A lot of big-name players leave their precious vintage guitars at home.

There were a couple tours in the '70s when I didn't take the 175 out with me. On one tour I took a Super 400 and another year I took a Les Paul Custom—boy, was I disappointed. There wasn't one of those tours where I was happy about the fact that I left the 175 at home—that guitar just reeks of my sound and it epitomizes the way I play.

So I do take the risk that something might happen to it. This is my career and if I'm leaving my favorite guitar at home, what am I doing on tour? That guitar has assisted me and projected me musically throughout my life. To not have it onstage would be a great oversight to say the least! ■



"What I love most about the guitar is there are no rules," says Howe. "You make them up as you go along."

Steve Howe on Classic Yes Albums

Relayer, 1974

"Whereas most Yes albums are Gibson oriented, *Relayer* has a great deal of Fenders on it—particularly Teles. I was experimenting with Les Pauls around this time—particularly a black Les Paul Custom that I outfitted with four humbuckers. But after playing that guitar for a while, I found the Telecaster a relief to come back to because I liked its presence. The Les Paul always seemed to get squashed in the sound sandwich that is Yes."



Going for the One, 1977

"I've always loved the title track of that album. It topped all of my steel guitar ambitions. The tune is all lap steel tuned to open E. There's no guitar at all—that was very exciting for me. Still to this day when we get to the point on that tune where it builds up to a climax, it sends shivers down my spine."

"Another interesting thing about 'Going for the One' was that we mixed that tune 27 times! After the second mix, I said 'That's the one. We got it,' but nobody would listen to me. So after number 27, I stood up and said, 'Look

guys, we've listened to number 26, we've listened to number 25, let's go back to number two. So we put it on, and everyone knew that was the one."



Tormato, 1978

"I noticed a problem during the making of this record. I began using Les Pauls a lot more, and Rick [Wakeman] was changing his keyboards, as well, switching to polyphonic synths and the Polymoog. It was a constant struggle to get our sounds to mesh. Synthesizers in the mid-to-late '70s got really difficult to work with. They're very one-dimensional, unwieldy, and unsatisfying sounding. It was also a tricky time because it was the second record that we did without Eddie Offord, the engineer who did all of our previous albums. We were really grappling for an audio concept, and that's a big reason why *Tormato* is one of my least favorite Yes albums."




Magnification, 2001

"*Magnification* was a very difficult record to make because I had to marry the sound of my guitar with the orchestra. I figured since I tracked the guitars first, the conductor, Larry Groupé in all his wisdom and experience would marry his orchestra around what I played. Well, that didn't always happen. Sometimes the orchestra was in competition with what I played, and sometimes they were lovingly allowable to my guitar playing—just not a great deal of the time."

—DF



PHOTO: HOWE—NEIL ZLOZOWER



Fly Samson.

With our new AirLine wireless guitar systems, it seems like everyone is flying Samson lately. It's so easy to use. Just plug the transmitter directly into your guitar and go.

And all AirLine transmitters are powered by a single AAA battery that lasts for 14 hours. So you'll save big on batteries, as well.

AirLine uses the latest in UHF wireless technology so you can be sure of interference-free performance and great audio quality.

If you're thinking of a new wireless system, check out AirLine at a dealer near you. You'll see why Samson wireless is the only way to fly.

AirLine
UHF Wireless



AP1
Diversity
Pedal Receiver



AF1 transmitter for
Strat®-style inputs

AG1 transmitter for
traditional end or
flat mount inputs



CALL OF THE WILD



TED NUGENT SHOOTS TO KILL ON CRAVEMAN

There was time when it would have been very hard to imagine that a guy wearing a loincloth and playing a jazz guitar at ear-splitting volume would one day become an icon of American rock and roll. Even harder

CALL OF THE WILD

to accept would be that said performer would sell more than 30 million albums, and then go on to become a spokesman for gun rights, hunting, law enforcement, and a litany of other conservative causes—

all the while continuing to maintain a career in show business!

Such is the life of Ted Nugent, who is not only a media personality, an author, and a publisher of his own magazine—*Adventure*

Outdoors—but also a formidable force on the rock scene. And we're not talking about playing oldies on the county fair circuit, either. The Kiss/Nugent tour of 2000 was one of the biggest money makers of the year, and judging by his high-powered new release, Nugent still has the chops and the drive to keep selling his brand of boogie on the road for as long as he likes.

Craveman [Spitfire] deserves a

taxidermy award for being stuffed like a trophy moose with ass-kicking grooves and high-velocity guitar work. It's an appropriately titled work for a man who lives life on his own terms, refuses to compromise his beliefs, and thinks nothing of firing flaming cross-bow bolts into Gibson Byrlands.

Craveman reflects your classic sound, yet there's a modern thing going on, too. Were you consciously trying to explore new ground on this album?

It had nothing to do with that, as far as planning or approach. I just plug in. I'm a victim/perpetrator of my environment. I hate those environments that are not conducive to my fun factor—particularly when it involves music. You're a better judge than I am as far as identifying what is classic and modern. I'm a real reactionary, and I'm still blessed with this primal scream of rock and roll cravings. I crave the sounds and the pulses, and the emotions, and the performance and participation in the orgy that is my musicianship and my drive to please my fans.

So nobody sat down and mentioned the words "classic," or "modern" when we started this record—we just went in and rubbed our hands together like we were about to undress a cheerleader. What you identify as classic is something you can't stop me from doing. I could plug my guitar into someone's ass and the noise coming out their mouth would *still* sound like "Cat Scratch Fever."

Still, you can definitely hear a huge difference, between, say "Klstrphnky" and a more classic-sounding Nugent tune like "Pussy-whipped."

I suspect that what you're hearing in a modern sense had more to do with what my young drummer, Tommy Clufetos, plays—as well as the engineering and production work of Chris and Drew Peters from 40 Oz. Studios, where the album was recorded.

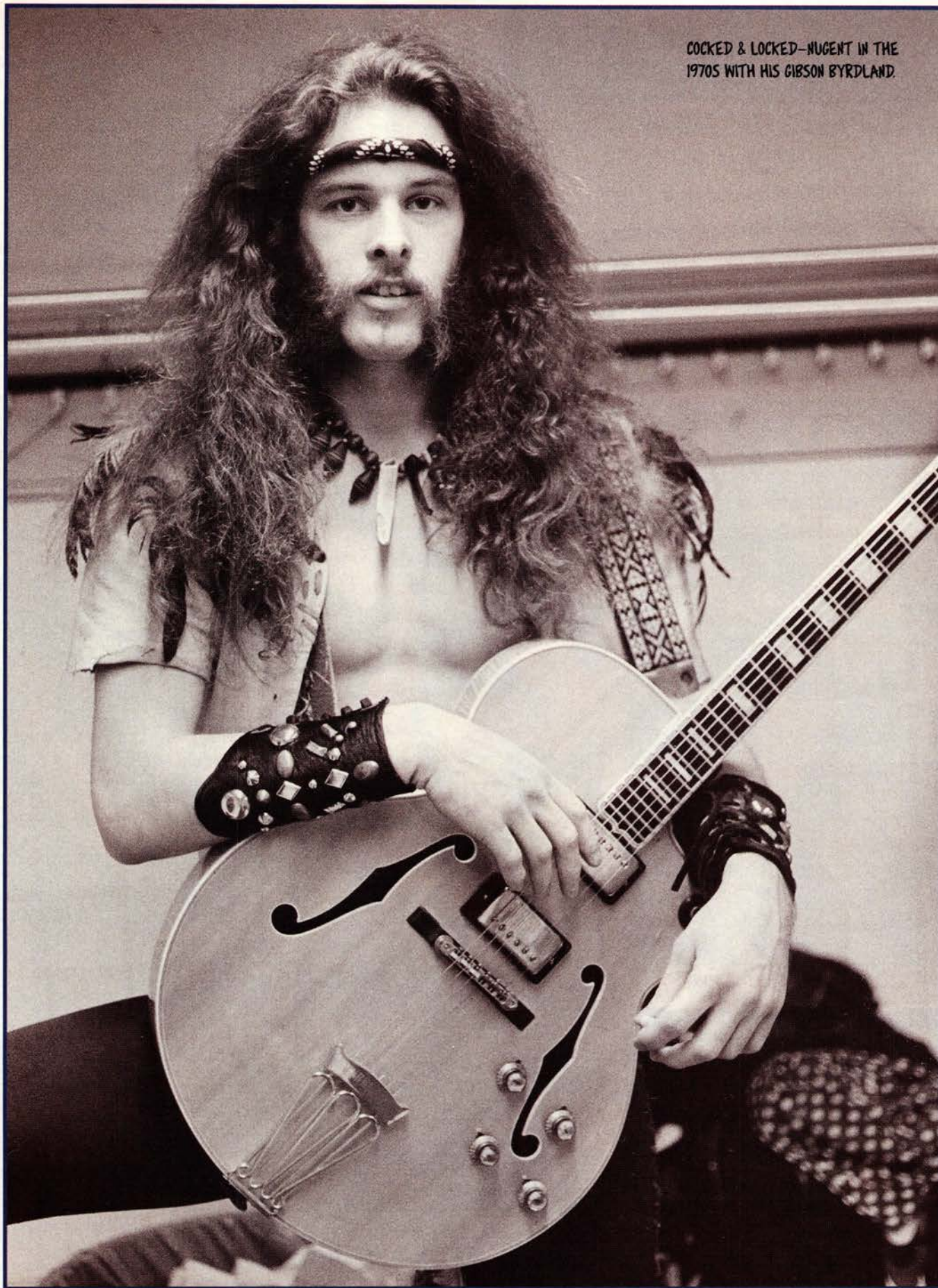
Do you have a particular method for writing songs?

Here's how it worked today. I cut the lawn, I shot about a thousand rounds of 10mm ammo, I tended

"I'M STILL BLESSED WITH THIS PRIMAL SCREAM OF ROCK AND ROCK CRAVINGS," SAYS NUGENT.



COCKED & LOCKED—NUGENT IN THE
1970S WITH HIS GIBSON BYRDLAND.



CALL OF THE WILD

the horses and put them out in the pasture, I shoveled a ton of dog crap, and I set out in the four wheeler to check out a couple of deer trails. Then I came up with this guitar lick, which is a bastardization of the riff I played on the tune "Fred Bear" from my *Spirit of the Wild* album. It goes Am, F, and G, but then I did a pedal tone through the whole thing while staying in the same

9th and 6th fret positions. It's an outrageous lick that sounds like "Stormtroopin'" meets "Fred Bear" meets "Klstrphnky."

What's the story with "Fred Bear"?

Fred was the man who reinvented bow hunting in the '20s and '30s. It's my favorite song, and we perform it with great passion every night. Another one of my favorite tunes to play is an instrumental called "Sunrise" that I

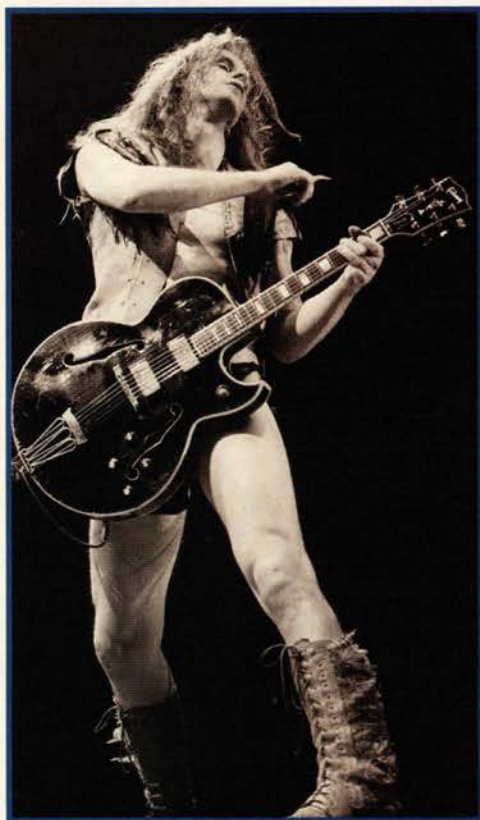
recorded spontaneously on a Fender Bass VI. It's a very mystical piece on the album *Hunt Music*, which no one in the music press even knows exists. I used the Bass VI on "At Home There" from the new record, as well.

Do most of the riffs you come up with just pop into your head like that?

You can check this out with the guys in my band, but whenever I pick up the guitar, a new song comes out. And most of them are slam crankers. It's what I call the "Waterfall"—a tsunami that erupts on a daily basis.

I guess that explains why you're so prolific.

I had 50 songs ready for *Crave-man*. It comes from being clean and sober. That's the essence of a full life—using your gifts in an intellectual, spirited, and humorous fashion, and not letting those gifts be confused by destroyed signals from alcohol, tobacco, and fast food. I remain clean on all levels in my uncharted Lewis and Clark American dream—musical, sexual, spiritual, physical, earthly, and metaphysical. My life is beyond joyful, and I thank God every day for that.



MACHO BLISS—BYRDLAND, BOOTS, AND BOMBAST.



NUGENT CAMPS OUT WITH A FENDER BASS VI.



PATRIOT MISSILE—ROCKING OUT AT AN ORLANDO, FLORIDA, GIG WITH BASSIST MARCO MENDOZA.

A CONSPIRACY OF THREE.



Joe Satriani, Steve Vai and John Petrucci — they divide the world of guitar virtuosity between them. When they hit the road for the G3 Tour this year, they took their Pandora PX4 Personal Multi Effect Processors along with them. With its compact size, easy-to-use interface and pro-level features, the PX4 is perfect for practicing, warming-up and a whole lot more. And with its impressive amp and effect models, plus a host of play-along features, the PX4 has what it takes to get these guitar gods inspired each night.

The Pandora PX4. Get in on the conspiracy.

TONEWORKS® | KORG



CALL OF THE WILD

That's why the album is called *Craveman*. I don't just love my wife, I *crave* her. I don't just *like* paddling across the lake when the sun is coming up, I *crave* it. These things give me a spiritual boner!

How do you tap into those emotions in the studio?

We play as if we're in a club and cut everything live—only a few of the guitar solos on this album were overdubbed. We're play-

ing for joy, and that's why *Craveman* delivers such attitude, fire, and tribal primality. My biggest battle—even in the studio—is to calm down enough so that my hand will go to the right place on the neck. I'm giddy with anticipation, and that's my real power.

Is there anything else you do to create a more stage-like sound?

I defy engineers and producers who try to clean things up. We like

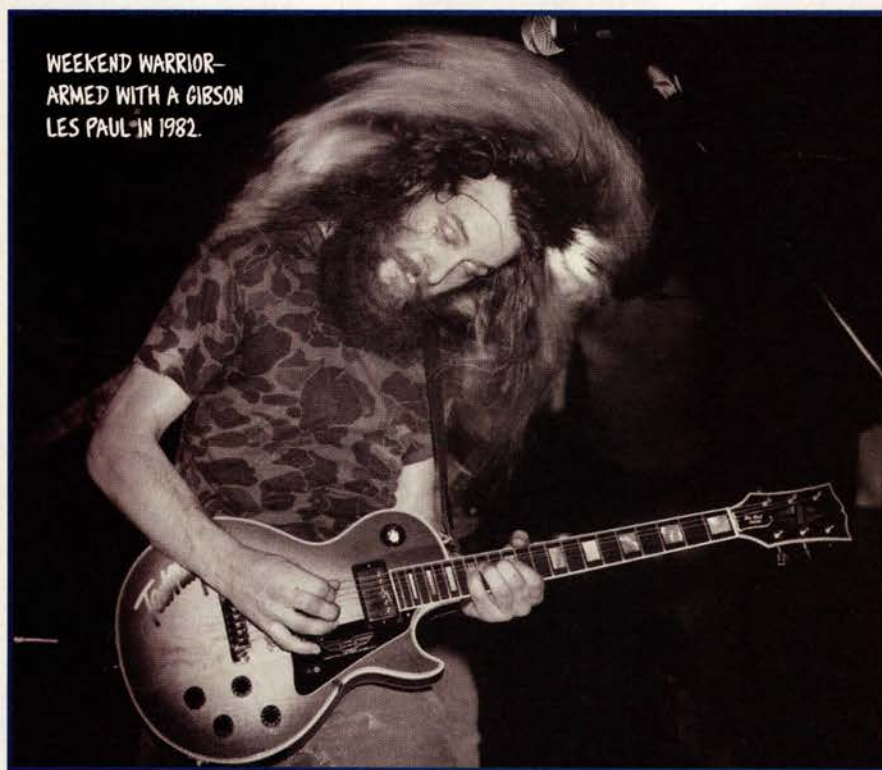
noise, we like sounds to ricochet, we like feedback, and we like noisy drums and gurgling bass lines. There just has to be depth, clarity, and integrity to the overall delivery.

The Red Hot Chili Peppers, for example, sound incredibly crisp and clean, but their individual instruments are noisy and offensive. James Brown made some of the dirtiest, nastiest recordings in the history of the world, but they're also some of the best recordings ever made. In the studio, you have to remain noisy, dirty, and obnoxious, but also full and rich. As a player, you can do

it all, and you *must* do it all.

What do you think of the 7-string revolution?

Thank God my radar dismisses meaningless bleeps! I've heard a couple of Korn things that I like, but I didn't know they used 7-string guitars. I love Nickelback and some of the P.O.D. stuff, and I know that a lot of that is detuned. I tuned down a whole step for "Klstrphnky," "Cum N Gitya Sum-O-This," and "Wang Dang Doodle," and the rest of the album is a half step down. I like the thickness that detuning provides, but I can't stomach that shouting



WEEKEND WARRIOR—ARMED WITH A GIBSON LES PAUL IN 1982.



JAMMING WITH STEVIE RAY VAUGHAN IN 1986.



LIVING PROOF THAT THERE'S MORE THAN ONE WAY TO BEND A STRING!



"MY ENERGY LEVEL IS NOT OF THE HUMAN SPECIES."

Show Us Your Fly!*

Introducing the New Parker NiteFly Series

High performance, incredible sound range, unmatched playability and now—affordability.

The new Parker NiteFly is handcrafted in the USA and loaded with all the top-line features guitarists expect with a Parker: Solid wood body and neck, Sperzel® tuners, stainless steel frets, DiMarzio® pickups and a Fishman® active piezo system to name just a few.

All at a price far less than you'd expect for a Parker.

See your local Parker Dealer for more details or visit us online at www.parkerguitars.com.

For a limited time, we'll send you \$50 when you purchase a new NiteFly. See rebate offer below for details.

*Send us a picture of you and your new Parker Guitar and we'll post it on our website, www.parkerguitars.com.

Parker
GUITARS

\$50 Mail-in Rebate Offer!

\$50 Rebate offered exclusively to consumers purchasing new NiteFly-M, NiteFly-SA & NiteFly-P models purchased at an Authorized Parker Dealer between 10/15/02 and 12/31/02. This offer is only available via mail directly through Parker Guitars and is not payable at the retail store. You must send this completed, original form, along with your original dated receipt from an Authorized Parker dealer to the address below. Rebate request must be postmarked no later than 1/15/03. Send to:

Parker Guitars Rebate
P.O. Box 388
Wilmington, MA 01887

Parker
GUITARS

Allow 4 - 6 weeks for delivery of rebate check. Keep photocopy of form and a copy of receipt for your records. Limit one rebate per household or address. Offer valid in the US only.

Offer valid 10/15/02 through 12/31/02.

Visit your area Parker Dealer for more details or visit us online at www.parkerguitars.com

Name _____			
Address (no PO boxes) _____			
City, State, Zip _____			
Age _____		Phone (required) _____	
Circle One:	NiteFly-M	NiteFly-SA	NiteFly-P
Serial Number _____		Date purchased _____	
Name of Store _____		City, State _____	

Revolution



You say you want a revolution
Well you know we all want to
change the world

Epiphone®

The John Lennon Revolution Casino. Built to be played. Find out more at epiphone.com or 1.888.444.2766.

IN THE CROSSHAIRS

Ted Nugent has an opinion on just about everything—including other musicians. Here are some of his comments on artists who have influenced him, provoked him, or simply made him laugh.

THE ALLMAN BROTHERS

"There were a lot of stoned people in that band, but listen to some of their jams at the Fillmore, and—good God—is that some black, black soul! Southern bands always seemed to be driven by the music, not the imagery, and that's what made them so great."

JEFF BECK

"I've always had great admiration for Jeff—he's an absolute master. I met him when the *Truth* tour first came to the States. He's an archer and a horsepower freak, and that makes us a lot alike."

CHUCK BERRY

"I played bass for Chuck once at a gig in West Palm Beach, Florida, and that was quite an experience. Nothing compares with Chuck's original music, and 'Johnny B. Goode' is without a doubt the quintessential rock and roll song."

ERIC CLAPTON

"Eric is certainly one of the finest guitar players that has ever lived—I love the man and I think he's a genius—but I think he was better ten years ago."

EMINEM

"Remove Eminem's vocal track and his music would sound like Mister Rogers' choo-choo train theme song. I've never heard such silliness in all my life!"

JERRY GARCIA

"He was never in tune and he had no chops. The guy just couldn't play! I tried to find merit in the Grateful Dead because there were so many people that followed them. I kept wondering, 'What do they hear?' To this day, I still don't know."

JIMI HENDRIX

"I jammed with Jimi at Steve Paul's Scene in New York numerous times. I remember playing with him in a tiny dressing room somewhere, and another time, we jammed in a basement club that eventually became Electric Ladyland studios. Man, talk about enlightenment and inspiration!"

LED ZEPPELIN

"They really moved me. All my influences are black, and John Bonham and John Paul Jones paid great homage to black music by emulating the Funk Brothers [Motown's '60s/'70s-era studio band] and the Originals. Similarly, Jimmy Page was doing an extension of all the Muddy Waters he was weaned on."

MARILYN MANSON

"I like some of the grindy, gruntin', low-tuned stuff he does. His band is obviously a bunch of hard-working entertainers, but they make me laugh. The show is hysterical, but there are also some great chops going on."

PRINCE

"He's a spectacular guitarist and a very creative man. Prince hired my guitar blood brother, Steve Fortney, to bring my number-one Byrdland to Paisley Park so he could check it out. Eventually, you saw Prince with a Byrdland. He has that semi-Caucasian, completely-black thing going on with his entertainment elements, and he plays with immense soul. I have great respect for Prince."

KEITH RICHARDS

"Next to Jim McCarty, Keith was probably my all-time greatest influence. I can play every one of his licks from the first ten Rolling Stones albums. I was insanely dedicated to getting his touch—especially on his Chuck Berry stuff. I don't know how they were able to get such great tones on those early records. The grunt factor of Keith's tone is unparalleled."

BRIAN SETZER

"I've always admired Brian for his superb sense of tone, rhythm, and phrasing. He's truly one of the great guitar masters. Nobody compares to what he has done—particularly in the big-band genre."

EDDIE VAN HALEN

"Ed is one of the greatest guitar players that has ever lived. But even more impressive are his amazingly musical ears. What comes out of his fingers is really determined first by his ears. That's why Peavey got him to help them create the 5150 amplifier."

STEVIE RAY VAUGHAN

"Stevie's touch was on an equal level with Eddie Van Halen's. In terms of soul, however, Stevie was a notch above. I played one of his Strats once, and I couldn't bend those strings to save my life. He had a .015 to .058 set on it, and I thought he'd given me that guitar just to teach me a lesson!"

FRANK ZAPPA

"Frank was a kind and brilliant man, a genius musician, and an exceptional guitarist. People don't know this, but I drove the Mothers of Invention all across Michigan in the Amboy Dukes van during their 1967 tour. We opened for them, and they were my passengers. It was a terrible loss when Frank died." —AT

when tuning down a whole step?

Yes. I use a .011 to .048 set. We've been tuning down a half step since 1994. I found myself suddenly singing all the songs, and my guitar tech Dean Mitchell recommended I tune down. I was against it at first because I'm so stuck in my ways. But I tried it, and my tone was still crisp and fiery. Tuning down allowed me to scream my vocal riffs better, and it actually made everything sound heavier.

It probably allows your voice to hold up better, too.

CALL OF THE WILD

thing. I'm not sure who is responsible for it, but a lot of that [shouts unintelligibly for several seconds] stuff—just shut up! The girls don't like it, therefore Ted doesn't like it. Shouting doesn't mean you're intense. It's fake vitality. I'd like to hear some of these shouters try to get as intense as Paul McCartney on "I'm Down."

Do you string your Byrdland more heavily

Experience
the Epiphone
Signature
Models
at one of
these Epiphone
"Signature"
Dealers
Today!

John Lee Hooker Sheraton
Alto Music
Wappinger Falls, NY

Zakk Wylde LP Custom
Elderly Instruments
Lansing, MI

Wormsby LP Bass
Fuller's Vintage Guitar
Houston, TX

John Connolly Les Paul
Guitars Etc.
Longmont, CO

Neil Diamond SQ-180
Haight Ashbury Music
San Francisco & Sunnyvale, CA

Ace Frehley LP Classic
Huntington Guitars
Huntington Beach, CA

Emperor-II
Marshall Music
Lansing, MI

Chet Atkins SST
Matanaska Music
Wasilla, AK

Jack Casady Bass
Music Machine
Kennewick, WA

Jorma Kaukonen Riviera
Epiphone®

For a complete list of authorized
Epiphone Dealers near you call
1-800-444-2766 or visit us at
www.epiphone.com

CALL OF THE WILD

You'd think so, but I do two to three hours like that every night, and there's no scientific explanation as to why I hold up. I think it's sheer defiance and attitude—not to mention my vocal chords probably look like a series of middle fingers.

My energy level is not of the human species, and it all comes from discipline—that's what makes Ted Nugent's American Dream burn so intensely. No one—no matter what age bracket they're in—is more energized than I am.

I saw the Vines on television recently, and that's not energy—that's just silliness. That band is an illegitimate, three-legged puppy of Iggy [Pop].

What do you think of some of the other new garage bands?

I love the Hives, and, as Motor City kids, the White Stripes have got the goods, too.

What made you originally start playing a jazz guitar?

In 1960, my band the Lourdes opened up for Billy Lee & the Rivas, who eventually became Mitch Ryder and the Detroit Wheels. On guitar was a tall, lanky mother named Jim McCarty, who played a Gibson Byrdland through

a Fender Twin Reverb. Man, I thought my balls were going to take off on the wings of an eagle! To this day, *that's* the guiding light for every performance when I pick up a guitar.

The stuff Jim played on songs like "Jenny Take a Ride," "Good Golly Miss Molly," "Devil with a Blue Dress On," and "Sock It to Me" determined the very style that you hear on "Stranglehold" and every other song I've ever played. *That's* why I play a Byrdland. The depth of sound that he got, especially at the low volume levels they played at back then, was unprecedented. I'd never heard anything like it. If you want to celebrate the soul of electric guitar in its optimum delivery, listen to those early Mitch Ryder albums. They're still the benchmarks.

So you basically took the McCarty model and added five more Twins?

Yep, and eventually it became eight Twins and eight Dual Showman bottoms. Do you know we never miked our amplifiers until 1975? We played to 100,000 people at some of those places and the sound they heard was coming right from the amps. I'm surprised I still have a head left. Still, my left ear is gone. I was smart enough to wear protection in my right ear as early as 1965 with the Amboy Dukes because I was getting so loud. I kept my left ear unplugged, but I tried to keep it away from the amps as best I could. Obviously, the damage was inescapable.

Why did you start playing solidbody guitars?

I switched to playing a PRS after Gibson started making crap in the late '70s. Paul Reed Smith was creating the most high quality instruments to be found at that time. I still use the PRS for a few songs: "Little Miss Dangerous," "Painkiller," and "Fred Bear."

You also played a Les Paul for a while.

Yeah. I think the first time I used the Les Paul was on *Weekend Warriors*. I still have two beautiful '58s that are just amazing.

You once said that nothing makes a guitar sound like a guitar as much as a Fender amp. What did you mean by that?

Well, the technicians at Fender were out for purity because Fender guitars had a sonic character that just needed to be captured and delivered—not altered. I think clarity was the driving force of Fender more than Marshall. Marshall was looking for a new depth, and God bless 'em for it because there's always room for improvement.

Why did you switch to Peavey amps?

What I'm aspiring to is the sound of a Fender Bandmaster with three 10" speakers. I got that with my Twins at an outrageous level, and that's what I get now with my 5150s. Each Byrdland has its own character, and through a 5150 that's what comes across. You can hear the difference when swapping guitars without even touching a dial. Hartley

Twist The Knob. Get Excited. Perform.



Whether you're recording analog or digital, ART's NEW TPS and DPS make it simple for you to get great sound! Both give you 2 channels of award-winning ART Tube preamplification you can use with your mics, instruments or at line level.

The TPS and DPS also feature ART's new V3 (Variable Valve Voicing) Technology—exclusive to ART. V3 gives you incredible presets for every instrument you record. Need to tweak the presets? Go ahead—hone your perfect tone! That's the power of V3.

The DPS adds ART's acclaimed 24/96 AD conversion for the warmest, cleanest digital audio ever.

The TPS and DPS make it easy for you to concentrate on the most important aspect of recording...your performance! Check 'em out today at your ART dealer, or see us on the web at www.artproaudio.com.



ART'S NEW
V3
VARIABLE
VALVE
VOICING

AVAILABLE EXCLUSIVELY IN
TPS TUBE
PREAMP
SYSTEM DPS D/A
PREAMP
SYSTEM

ART
APPLIED RESEARCH AND TECHNOLOGY

215 TREMONT STREET, ROCHESTER, NY 14608 USA
TEL: 716-436-2720 • FAX: 716-436-3942 • www.artproaudio.com

POWERFUL AND PORTABLE!

new!
DYNA★TOUCH™ PLUS
AMPLIFIERS

TOUCH-SENSITIVE TONE AND DYNAMICS PLUS DSP ★

BULLET™ 15 DSP



STUDIO-QUALITY
★ DIGITAL
SIGNAL
PROCESSING

IN STORES NOW

Fender®
www.fender.com

Go to www.fender.com/dyna-touch to see the
entire Dyna-Touch Amp line.

PLANET
WAVES

Strap Problem:

Ordinary leather ends stretch or tear over time.



Planet Waves Solution:

PLANET LOCK fits securely on your guitar's existing end pin and stays locked until you release the side pin.



J. D'Addario

PO Box 290 • Farmingdale, NY 11735 USA
www.planet-waves.com

Too Hot To Handle

Don't just take our word for it.

#1 IN SOUND CLARITY

Guitar Player '97

TOP CABLE AWARD

Fuzz Sweden '97

COMPACT RIGHT ANGLE

Electric Musician '97

30 BASS GEAR BARGAIN

Bass Player '99

BIG FULL SOUND VIOLIN LIKE LEAD TONES

Guitar One '99

A FAVORITE OF MANY TONE CONNOISSEURS

Bass Player '01

BUDGET WONDER HALL OF FAME

Guitar Player '01

Your cables are the most important purchase you can make in your quest for Great Sound.

Don't take our word for it. Listen to the pros.

It's my favorite ever made for guitar.

ERIC JOHNSON

NEW

Right
Angle
Jackets

George Lo's

FREE T-Shirts
www.georgel's.com

615-868-6976

CALL OF THE WILD

Peavey and his team put their hearts and souls into that amp because they're music fans first and foremost.

Feedback has always been a part of your sound, but have you ever found the Byrdland impossible to control?

Absolutely! And in order to dance on that precipice as I have for so long, one must fall into the chasm occasionally [laughs]. But I like the beast when he kicks my ass. I like to challenge myself. That's why I hunt with a bow and arrow—I want the beast to have the upper hand. There's a spontaneity and a raw nerve that my music represents, and the Byrdland really brings that out. You can't play certain passages on a Byrdland when standing in certain positions in front of certain amplifiers. But you also can't get those colliding tonalities and overtones on any other instrument.

What did you use for whammy bar stuff on the album?

The more extreme excursions are the PRS, but sometimes I just yanked on the Byrdland's tailpiece. On some of those intros, I let the Byrdland feed back, and then I added the PRS—I was really dive-bombing its twang bar.

The tremolo on "At Home There" is massive—how did you get that tone?

That was basically a Fender Tone Master, although we might have added some computer tremolo to make it sound even bigger. I was raised on "Mona" by the Rolling Stones, and I love that feel. I'm writing more songs with tremolo now—which are like bastardized Bo Diddley-type things. It's really primal, man. See, I've danced with the African natives after killing a lion. I've danced with the natives after eating the guts of a cape buffalo. No other musician would dare go there, and I alone am able to represent that in music.

Considering what you experienced in the '60s and '70s, are you bummed or inspired by what's going on in music now?

Will I ever feel what I felt when I first heard James Brown? Will I ever feel what I felt when I first heard "Paperback Writer" or "Soul Man" or "Jenny Take a Ride?" Thank God, yes. All eras provide fiery brilliance. Today we have the Red Hot Chili Peppers, Creed, and Green Day. I like Tommy Lee's new album, and I broke out in a sweat when I first heard the Hives. Cheap Trick's recent live album is just wonderful, and Aerosmith's new stuff is going to be the Godzilla of rhythm and blues. There will always be highs and lows in music, but I keep finding the highs or they keep finding me. Either way, I'm one happy, guitar-slingin' son of a bitch.

For years, guitarists have relied on Carvin for great instruments, amps, and accessories. Here's your chance to win a killer prize package filled with electric and acoustic gear:

Cobalt C-650

Awesome flexibility. Handcrafted dreadnought acoustic with AA Spruce top, rosewood back and sides, Fishman Matrix pickup and Prefix Plus preamp. Comes with HC-21 hardshell case. Value: guitar \$1,249.00, case \$179.00

AQ100D Amp

Super portable...a gigger's dream. 100w power, 12" speaker and horn tweeter. 3 channels for acoustic guitar, bass, & PA, plus dual 24-bit digital FX. Value: \$895.00

DC150

The classic DC150 returns! 22-fret neck, all mahogany neck-through-body construction, figured maple top, tobacco sunburst finish, and sculpted contours. Comes with Sperzel locking tuners and HC-12 deluxe tweed hardshell case. Value: guitar \$1,499.00, case \$179.00

Vintage 16/5 Triode Amp

Sweet-sounding tweed combo. 2 x EL84, 3 x 12AX7 tube configuration, switchable from Pentode (16 watts) to Triode operation (5 watts). 12" speaker, built-in spring reverb. Value: \$679.00

Pair of QSD-3 Stands

Compact, high quality for full sized acoustics and solid body instruments. Value: \$29 each

Pair of Set 25 Cables

Premium quality oxygen-free copper wire cable for low noise, superior sound. Value: \$19 each

Pair of QS25 Guitar straps

Fully adjustable, deluxe padded for extra comfort. Value: \$30 each



Carvin
CUSTOM SHOP
★ made in usa ★

WWW.CARVIN.COM

Enter to win the Carvin Really Neat-o Guitar Giveaway!



OFFICIAL RULES

NO PURCHASE NECESSARY

1. To enter: You may enter by printing your name and address on the official entry card or on a postcard and mailing it to *Music Player/The Carvin Really Neat-o Guitar Giveaway*, P.O. Box 51015, Boulder, CO 80322-1015. Alternatively, you may enter online at www.musicplayer.com beginning approximately November 5, 2002. Entries must be received by June 15, 2003. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any sweepstakes - related materials, late, lost, or misdirected mail or transactions that are lost, fail to enter into the processing system or are processed or transmitted late.

2. Sweepstakes Drawing: The winner will be drawn at random on or about July 15, 2003. Odds of winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.

3. Eligibility: Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a time limited mathematical skill testing question to be administered via telephone.

4. Release: Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes

won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. Those materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.

5. Taxes: Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.

6. General: Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash. Prices shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.

7. Winner's List: To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", *Music Player/The Carvin Really Neat-o Guitar Giveaway* Music Player Group, 2800 Campus Drive, San Mateo, CA 94403, USA, by January 15, 2004.

By Jude Gold

Lush Life

Jon Buckland's Shimmering Riffs Bolster Coldplay's Hypnotic Appeal

"My biggest challenge," confesses Coldplay's Jon Buckland, "is a broken string or a malfunctioning pedal. My life just isn't that tough."

No, Buckland hasn't been spoiled by the multi-platinum, Grammy award-winning success of Coldplay's debut, *Parachutes*. Nor has he let

the insane buzz surrounding the London band's follow-up, *A Rush of Blood to the Head* [Capitol] skew his sense of priorities. The reason the 24-year-old guitarist's day-to-day struggles are so trivial is simple: He has the primary focus of his life—writing kick-ass guitar parts—totally nailed.





Nine-thousand bodies before showtime—Buckland (right) and Martin soundcheck their Martin acoustics at the Greek Theater, Berkeley, CA.

Lush Life

"Truthfully, I feel ridiculous taking credit for them," says Buckland of the spellbinding riffs that are a huge part of the Coldplay sound. "So many of them happen by chance, or because someone in the band stops me when I'm playing and says, 'Hey, that's good.'"

While teamwork is crucial in any band, the fact remains that Buckland's charmed hands produce the lyrical, echo-laden guitar textures that dovetail perfectly with the mesmerizing vocal hooks and ghostly falsetto of singer Chris Martin. His style meshes perfectly with Coldplay's intriguing use of dynamics—an orchestral wash of quiet interludes, minimalist riffs, and acoustic piano parts.

What inspired you to pick up the guitar for the first time?

It looked cool. It was the late '80s or early '90s, and synth-pop was getting old. The guitar was an appealing alternative to all of that. My brother played, so one day I picked up his guitar and demanded that he teach me some stuff. It started from there.

Who were your early influences?

The Stone Roses, U2, and the Happy Mondays.

Lush Sounds

"Jonny's sound is really a three-man job," explains Buckland's guitar tech, Matt McGinn. "First, Dan Green, our front-of-house guy, comes onstage during soundcheck to fine tune the tones to suit each venue. During the set, I manually punch in several delay and reverb patches using two rack units—a T.C. Electronic 2290 digital delay, and a Lexicon MPX G2—which run in stereo through the effects loops of two Fender Hot Rod DeVille 410s. The third guy in the equation is Jonny himself."

Buckland's pedalboard—which was designed and built by Mike Hill—includes a Dunlop CryBaby, a Line 6 DL4 Delay Modeler, a Pro Co Rat distortion,

and several Boss boxes: an AC-2 acoustic simulator, a DD-5 delay, an RV-3 reverb, a TR-2 Tremolo, and a TU-2 tuner. While most of the pedals could be kept offstage, Buckland prefers them close, so he can kneel down and tweak settings on the fly.

"Each box is in its own separate effects loop, which makes things convenient if a unit fails during the show," explains McGinn. "I simply pull it out and replace it without Jonny having to stop playing."

The pedalboard also has footswitches to change the channels on the DeVilles, as well as a special mute switch that allows Buckland to change

guitars while echos from the DL4 and DD-5 are still sounding through the amps.

Buckland's main guitar is a Thinline Tele, although he also uses a Martin acoustic and a Japanese Tele with the high-E string dropped to *D* (for "Trouble"). He plays slide on a Rick-enbacker 12-string—with his slide hand *over* the neck—for "Daylight." For "Shiver" and "Yellow," Buckland uses a reissue Fender Jaguar, which receives a signal boost from an MXR Micro Amp.

"The loudest guitar is his amazing Gibson ES-335 with a DiMarzio humbucker," says McGinn. "Jonny plays it on the last song of the set, and then leaves it on the stand, screaming with feedback." —JG

The Music Machine is one of a few Gibson Emerald Dealers in the USA...meaning our buying power and volume allows you to get the guitar you want at the most reasonable price.



History proves the Gibson Les Paul '60 is the best electric guitar ever made!

- '52 first Les Paul model
- '54 much improved tailpiece
- '56 tune-a-matic added
- '57 humbucking pickups added
- '58 first Sunburst finish
- '59 bigger frets for great sound
- '60 new comfortable neck
- '02 Gibson Custom Shop builds 25 limited edition Music Machine reissue '60 Les Pauls

Win a Gibson
Custom Shop Reissue
'60 Les Paul

25 Years...and counting.

music machine
guitarsale.com

Check out our Gibson "special edition" 25th Anniversary Music Machine Les Paul Quilt top & Flame top '60 reissues. Top wood was hand selected by the Music Machine for this **limited production** run of 25 classic guitars. Available now only at the Music Machine!

"It's amazing! I love the burstbuckers. The Sunburst finish is brighter and more beautiful than ever imagined. I spent 5 hours playing it last night."
Chris Krull of St. Louis

"I want to express my extreme satisfaction for recommending the Gibson / Music Machine 25th Anniversary '60 Historic Reissue. This is the "Perfect" Les Paul! It is an absolute tone monster and is true to the original. Another cool thing is the use of Burstbuckers...which translates into macho flexibility when performing. This is what a historic Gibson Les Paul should be."
Randall Scott of Washington

"I have been playing guitar for 30 years and when I opened the case on my new Music Machine '60 Les Paul Historic I was awestruck! Gibson outdid themselves on your Special Edition. The guitar was strobed and set up...and plays like a dream. It is also the finest and most beautiful Sunburst I have ever seen!"
Jon Schwartz of Minnesota

Go to our websites for more information on how **you can win** the "guitar of your dreams"...a Gibson Custom Shop Historic '60 reissue Les Paul Sunburst (\$6698 value).

www.guitarsale.com or
www.music-machine.net

509-582-3568 Kennewick, Wa 99336
24 / 7 cell 1-509-308-6761
dave@music-machine.net

Lush Life

I loved their guitar parts because they supported the songs so well. I thought, "I want to play guitar just like that," and I started by learning their chord progressions. My biggest influence was probably Kevin Shields of My Bloody Valentine. I was blown away by his amazing textures—especially on the album *Loveless*, which has layers and layers of guitars. I had never heard guitars like that, and I haven't since.

When did you begin playing with other people?

I've been in bands since I was ten, and all I ever wanted was to be in a *good* band. But when you're just a kid from Wales, it's hard to imagine that ever actually happening.

Did you ever dabble in other styles?

I took lessons for a few years and learned a bit of jazz, but when my teacher tried to teach me bebop, it just wasn't my bag. I was interested in *songs*, not improvisation. I wanted to build melodies and song structures.

You and Chris do that extremely well. How does the process typically unfold?

It always starts the same way, and never with the guitar riff. Chris brings in a song he has written—or at least some chords and a melody—and we evolve the song from there. Although we *do* build our songs around the vocal melody, every little part is as important as any other. The drum beat and the bass line, for example, are no less important than the lead vocal.

What kinds of parts do you try to add?

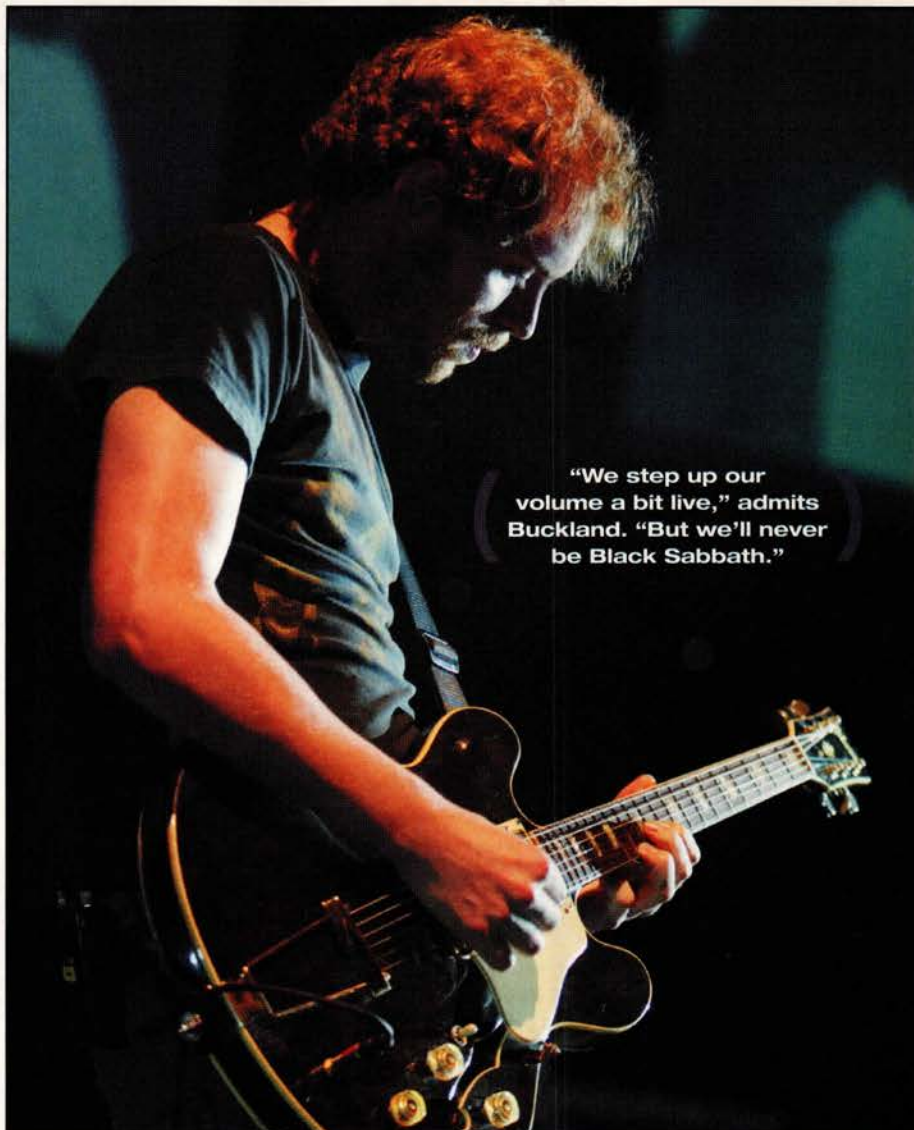
The challenge is always finding a guitar part that makes the song better without cluttering it up. I try to bring in a great melody or a new musical idea that doesn't obscure or weaken anything that is already there.

Your parts seem to flow effortlessly through the chord changes. Are they as effortless to write?

Some parts come in seconds, others take months, and others *never* come. The new single, "In My Place," came really quick, but then it should have, because it only has about three notes! "The Scientist" and "Daylight" were also really quick. Sometimes I have droughts where everything I play sounds cheesy and horrible, but I believe that if you like what you're playing over, you'll eventually find a cool part for it. The only time I worry is if things come *too* easily—that usually means they're crap. For that reason, we had to scrap the early sessions for our new record, because they were done while we were hanging out in London, being distracted, and not solely concentrating on the album.

How did you record A Rush of Blood to the Head?

Other than mixing it down to analog tape, it was pretty much all Pro Tools. One thing we learned from *Parachutes* is that recording to tape can be a very laborious process. For one thing,



"We step up our volume a bit live," admits Buckland. "But we'll never be Black Sabbath."

when you've done five or six takes of a song, you often realize the first one was the best. And if you're tracking to tape, you've already recorded over the first three takes by then!

What inspired the sprightly, almost African sounding riff on "Shiver"?

That's a good example of a part that came about by accident. The reason it's so busy is because I was playing a Fender Jaguar, and I couldn't get the guitar to sustain nicely without it squealing with feedback. I was forced to play lots of notes to keep it under control.

How did you come up with the lead melody towards the end of "Politik"?

I think Chris had originally sung that as a backing vocal. I just learned it on the guitar and played it. A lot of parts come from something Chris has suggested or sung to me. We really spark off each other that way.

How did you record "Clocks"?

For some reason, all the guitar amps in the studio decided not to work that day, so I was just laying down a scratch track using Line 6's Amp

Farm plug-in. What surprised me is that it actually sounded *good*, so we kept it.

You seem to incorporate a lot of open strings into your playing.

Definitely. While I don't use many open tunings, I *do* try to make available the open strings I have. There's a nice chime to open strings that you just won't get anywhere else on the guitar. I'm really into that sound—probably from listening to the first Stone Roses album—where everything just jangles and rings.

Is it difficult to recreate your soundscapes live?

No, but that's only because our songs aren't heavily layered. I rarely track more than one guitar part, although sometimes Chris will put down both a piano track *and* an acoustic guitar track, or I'll double a riff, or we'll bring in a string section.

When did you discover effects?

When I bought Ride's first album, *Nowhere*. I thought their soundscapes were simply amazing, so I pestered my brother to tell me how they did it. He said, "Delay pedals." I went out and

**Loud
AND
Clear**

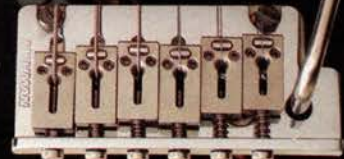
Pete Townshend and the power of Fishman ... pure genius.

Because when Pete walks on stage, the Fishman Powerbridge™ pickup is the only acoustic pickup he trusts to deliver his music. Loud and clear.

From subtle finger-picked passages to crushing windmill power chords. From the opening acoustic chords of Pinball Wizard to the high energy riffs of My Generation. And everything in-between. Give your guitar an infinite palette of sound.

Follow Pete's lead. Play Fishman. And you won't get fooled again.

The Fishman family of Powerbridge™ Pickups for Strat-style, Telestyle and Tune-O-Matic bridges



FISHMAN®
Acoustic Power

Built On Performance.
www.fishman.com

Photo Credit: Ross Halfin

Lush Life

bought one, and I've never looked back.

So you're a confirmed delay junkie?

Absolutely. And, to be honest, I never got much further than that. I use a bit of distortion, wah, and reverb, but little else. And the effects I do use—particularly delay and reverb—are very necessary for creating that huge depth of sound.

What's the most important thing about using delay?

Getting it in time with the groove. It sounds like a small detail, but it's crucial. You can get lucky with older delay units, and have all the echoes line up nicely, but it's a lot easier with modern ones that let you tap in tempos.

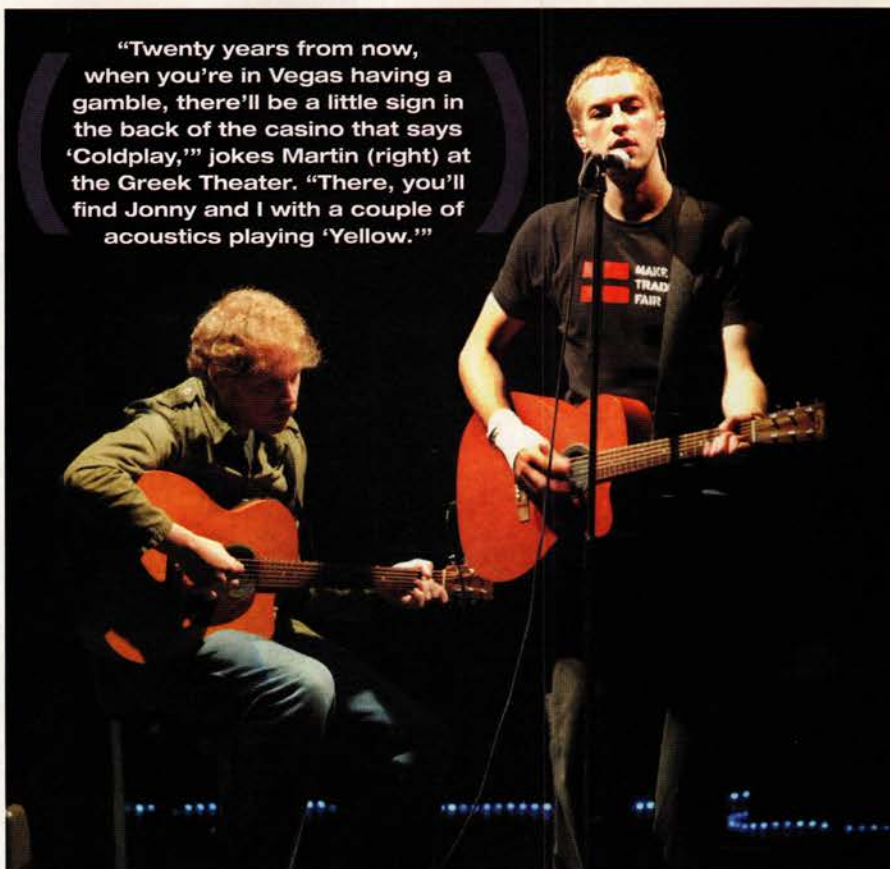
How do you control the 2290 onstage?

I don't. My tech, Matt McGinn, does. He helps me everywhere, from making sure my amps are sounding good to setting up tones in the studio. It's always good to have a few pairs of ears on this stuff, which is why our soundman, Dan Green, helps out, as well. He was the one who suggested I switch to Fender Hot Rod DeVilles.

What were you using before?

Fender Twins. But they were like 30 years old, which meant they were a bit unreliable. Also, when you're playing a gig in a remote place like, say, Iceland, and you have to rent a couple

"Twenty years from now, when you're in Vegas having a gamble, there'll be a little sign in the back of the casino that says 'Coldplay,'" jokes Martin (right) at the Greek Theater. "There, you'll find Jonny and I with a couple of acoustics playing 'Yellow.'"



MATCHLESS DC-30 The DC-30 delivers 30 watts from four EL84 output tubes and features dual channels, each with its own effects loop. Channel 1's Top Boost circuit has volume, bass, and treble controls. Channel 2, a high-gain circuit based on an EF86 pentode, sports a 6-position rotary tone switch. The DC-30's circuitry is wired point-to-point on terminal strips (no circuit boards) and the transformers are hand wound. Many of the internal components are military spec, and the open-back cabinet is constructed of 11-ply birch. Other features of this great sounding combo include modified Celestion speakers (a G12H and a G12M), a master-volume bypass switch, a global Cut control (for selective softening of high frequencies), a high/low power switch, and a Speaker Phase switch that allows the DC-30 to maintain correct speaker phase with other amps or cabinets.



www.matchlessamplifiers.com





Schecter

DIAMOND SERIES

Where The Exotic
And The Extreme
Collide

Tempest Custom



S-1 Flame

C-1 EX
Extended Scale
B-E-A-D-F#-E



NEW

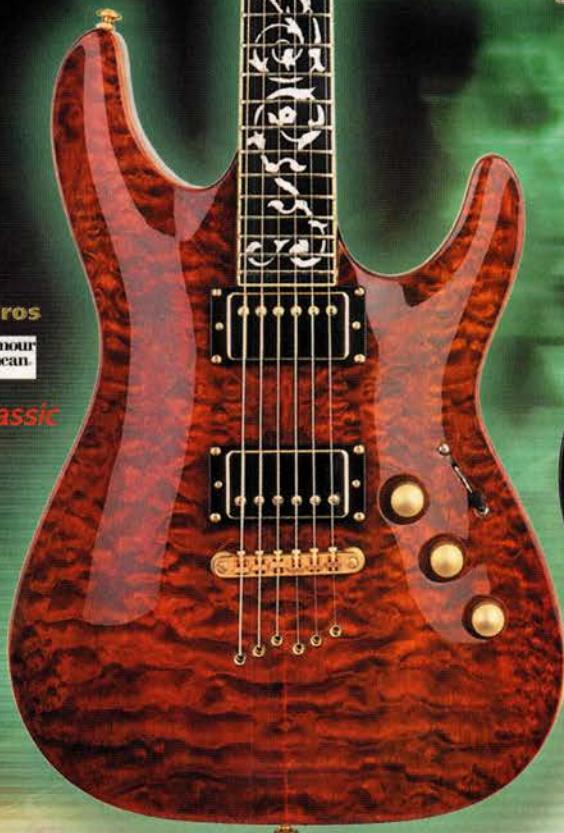


For a full catalog
send \$5.00 to :
Schecter Guitar
1840 Valpreda St.
Burbank, CA 91504
800-660-6621
www.schecterguitars.com

TonePros



C-1 Classic



HUGO FERREIRA,
THE VOICE OF TANTRIC

HAVE IT ALL...

DEAN EXOTICA

SERIES COLLECTION

WWW.DEANGUITARS.COM



NOTHING EVEN COMES CLOSE

more Amanda at www.deanguitars.com/exotica

Lush Life

of Twins, sometimes you end up with those horrible, mid-'80s versions with the red knobs. DeVilles, on the other hand, are pretty standard the world over. They have everything the Twins have, yet they sound a bit warmer. And when you're letting notes or chords ring out through a DeVille, you get the most amazing decay. It's hard to describe, but as the notes get quieter, they remain long and smooth. I even like the DeVille's overdrive channel—I used to rely on distortion pedals.

Do you have a favorite guitar?

At the moment, I'm using an early-'70s Fender Thinline Telecaster with humbuckers, as well as a Gibson ES-335. I don't have a million guitars—just eight or nine. But I'm amazed by all the great guitar shops I've discovered while traveling around America, so my collection is slowly growing. Some of those shops are paradise for me, because there just aren't as many great, old guitars available in Britain.

What's the biggest challenge you face onstage?

Bum notes. Our music is so sparse, that if I hit a bum note, you can *really* tell. For example, we played a show in New York, and Oasis was there. Afterwards, Noel Gallagher said to me, "I saw you play in Scotland, and you didn't do anything wrong. So when I heard you hit a wrong note tonight, I nearly pissed my pants laughing!"

Did you play any bum notes at those infamous stadium dates on the Parachutes tour?

To be honest, I wasn't worried about my playing. I was worried about the flying bottles of *piss*. We were opening for Blink 182 and some other bands, and being that we were the only act with songs under 100 bpm, it was a challenge to win over the crowd. They'd all come to drink, body surf, and hit each other. Our record company assured us that the flying objects were a sign that the crowd liked us, but I'm not sure I entirely believe that. A guy in a band before us got his nose broken by a cell phone that hit him in the face. But we got through it, and despite the projectiles, we felt that if we won over just one person in those stadiums, we did well.

What do you learn from an experience like that?

To enjoy our own gigs! We had a new appreciation for the people that like us and come out to see us play. Those stadium shows came at the end of a struggling period for Coldplay. Before that, Chris had lost his voice and we were very low on confidence. We didn't know why anyone would come see us, and we thought that those who did probably hated us. We were quite suspicious of everything.

Why the inferiority complex?

We're kind of a mixture of extreme paranoia and extreme arrogance. On the one hand, we wouldn't get up onstage and play if we didn't think we were the best thing since sliced bread. But, on the other hand, we think that everyone else is better than us, and that we've got a lot of work to do. We've still got so much to prove. ■

WWW. WARMOTH.COM

Your Source for
Top Quality
Custom
Replacement
Necks, Bodies,
Pickguards,
Hardware
and more!

Hundreds of
Options Available!

Your Choice
of Exotic Woods!

Finished or Raw
We Have it All...


Warmoth
Guitar Products, Inc.
253-845-0403
Serving You Since 1980

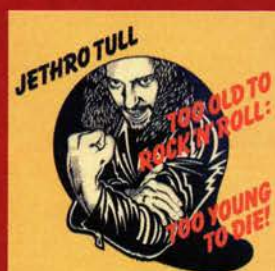
JETHRO TULL Classics Reissued!



War Child (1974)



Minstrel In The Gallery (1975)



Too Old To Rock 'N' Roll (1976)

All 24-bit digitally
remastered with
bonus tracks.

New essays by
Ian Anderson

Other reissues
available... *This Was,*
Stand Up and Benefit

In Stores November 5th.
More to come in 2003!



www.capitolrecords.com

© 2002 Chrysalis Records, Ltd.

THE BIG BANG

➤ Bill Frisell Helps You Unleash An Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities

"I HATE TO SAY IT," ASSERTS BILL FRISELL, "but music's greatest innovators *weren't* guitar players."

Yes, die-hard guitar loyalists, you heard right. But before you take exception to Frisell's bold words, remember that Frisell has more than enough credibility to make such a statement. Not only has he dedicated almost 40 years to the guitar, he has achieved the ultimate goal of any musician—a *sound*. His distinctive playing ranks right up there with B.B. King, Allan Holdsworth, Carlos Santana, Pat Metheny, and a few select others. And though you'll often find Frisell in your record store's

jazz bins, his albums transcend genres.

"Think about it," says Frisell. "Miles Davis often didn't even have a guitar in his groups, but the way they functioned was revolutionary. The way the drums, bass, and piano all reacted with each other—*that's* what I get excited about."

In this lesson, Frisell will show you how to import these outside influences to the fretboard, producing new colors you may never have heard from your guitar. Frisell will also show you how to create stirring, otherworldly textures using harmonics, neck vibrato, cascades, and dissonance.

➤ By Jude Gold





THE BIG BANG

Before we get started, however, don't let Frisell's love for horn players, pianists, and jazz arrangers mislead you—he *has* been profoundly influenced by guitar players, as well. Proving his point, Frisell starts off this Master Class by passing along an approach he learned from jazz great Jim Hall three decades ago.

THE JIM HALL LESSON

"What Jim showed me is an idea that's very simple, yet you could spend your whole life trying to get through just one millionth of the possibilities," says Frisell, who took eight memorable lessons from Hall in 1971. "It basically has to do with taking, say, a C major scale and harmonizing it with one, two, or three other notes. But instead of thinking of the scale as going across the neck like this [plays Ex. 1]—which is how most guitarists are taught to practice it—the idea is to see the scale going *up* and *down* the neck on just one string. It's as if you're looking at a piano with all the white

keys laid out in front of you. Here are three ways of doing it [plays Ex. 2]. I'm just playing notes from the C major scale with one finger, one string at a time."

MELODIC MOTION

"Once you get this way of playing the scale burned into your brain, try to play some melodies in the same manner," suggests Frisell. "To show you what I mean, I'll improvise freely in C on just the first string [plays Ex. 3]. It's sort of an awkward way of playing—and it *does* go against a lot of instruction books that teach you to play in single positions—but it gets you to break out of patterns. In a way, you're playing like sitar players do. They play unbelievably complex melodies on just one string."

PARALLEL MOTION

"The next step is harmonizing these single-string scales," offers Frisell. "Start with triads [plays Ex. 4]. I'm still just going up the C major scale, but this time on three strings at the same time, creating three-part harmony. It's a very useful sound and it's a lot like what a piano play-

er might do when vamping in C.

"What Jim had me do next was break out of this triad thing and get more into *intervals*. For example, here is the scale being played on the first three strings again, but this time each shape is composed of stacked fourths, using notes from the C major scale [plays Ex. 5]. This creates an interesting sound, and we haven't even left the scale—that is, each of these three-note chords is *diatonic* to the key of C major. I often use this approach in my musical arrangements. Experiment with this technique; see if you can use it on other sets of strings or as a means of harmonizing a melody—like this [plays Ex. 6]."

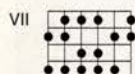
EVANS AND EVANS

"I really love Gil Evans," says Frisell. "He arranged music for Miles Davis, and he often featured seconds in his harmonies. To demonstrate, here's an ascending melody in the key of C that has either a major or minor second between the lowest two notes of every grip [plays Ex. 7]. I *love* that sound. It's also reminiscent of what Bill Evans did on the piano."

The unique thing about Frisell's vibrato—

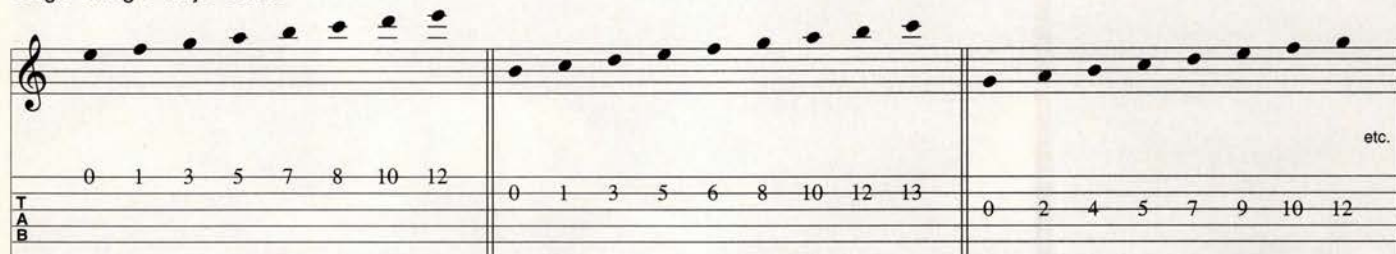
Ex. 1

C major scale



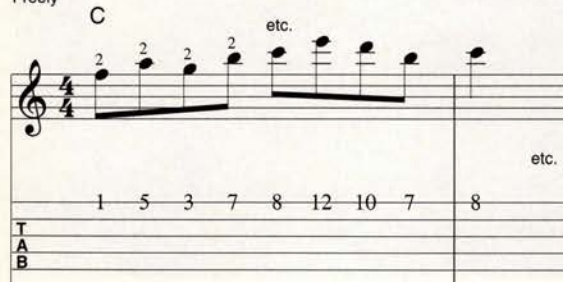
Ex. 2

Single-string C major scales



Ex. 3

Freely



Ex. 4

Freely



which he introduces at the end of Ex. 7 and employs in many of the ensuing examples—is that it's capable of both raising and *lowering* single notes, entire chords, or even open strings in pitch. But when you're face to face with the guitarist, it's hard to tell how he's generating this warbly, underwater sound—especially on a Tele-style guitar with no tremolo system. “Though it may not look like it, I’m wiggling the neck around a lot,” explains Frisell. “I sort of lean into it and push on it. It’s become an unconscious thing.”

PUNCHY PAIRS

“Jim Hall also taught me that you don’t always *have* to play gigantic, stretched-out chords to have a huge impact,” says Frisell, illustrating his point with the rising diads in Ex. 8. “Sometimes just a couple of notes can have a real meaty sound if the intervals are spread out over several strings, like these major and minor ninths. I’m starting with *F* on the first string and *E* on the fourth string, and I’m just climbing up the *C* major scale on both strings. We haven’t left our major key, but we’re generating a lot of dissonance with just a few notes.”

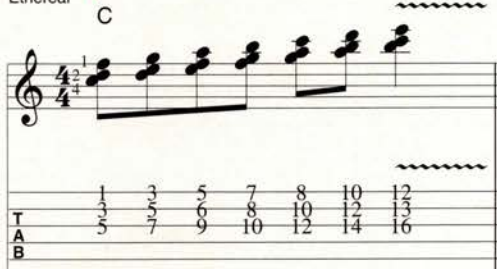
Ex. 5

Freely



Ex. 7

Ethereal



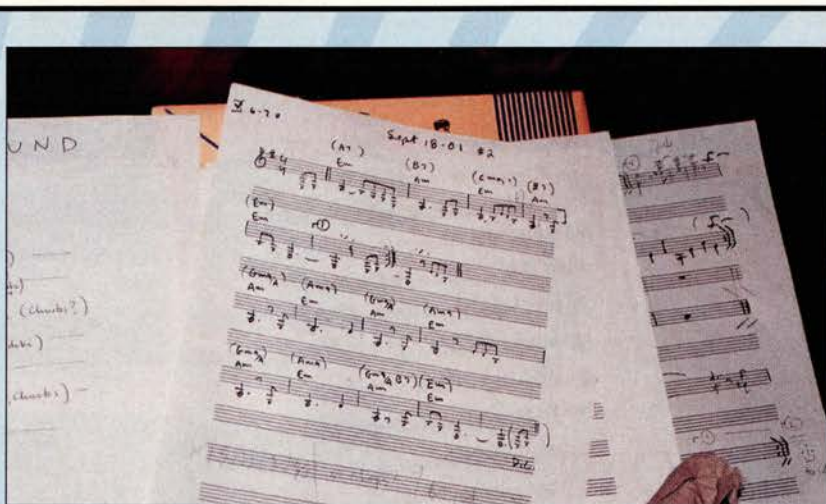
Ex. 6

Dreamily



Ex. 8

Abrasive



CHEAT SHEETS

“It’s a bit embarrassing, actually,” confesses Frisell of the crowded music stand that accompanied him at a recent string of concerts at Yoshi’s in Oakland, California. “The rest of the band already knows their parts, but I’m still reading the music—and *I* wrote the songs!”

—JG

THE BIG BANG

EXPANSION POTENTIAL

"I could spend the rest of my life struggling to learn all this stuff," admits Frisell of Hall's approach. "And here, we've barely covered C major. It really gets insane when you start thinking of the possibilities offered by all the different keys, not to mention all the other scales. But while the thought of that can be overwhelming, what I like most about this stuff is that you can apply it to any kind of music, whether you play jazz, rock, or bluegrass."

Proving that Hall-inspired moves also work in blues settings, Frisell plays a series of spicy grips over G7, the V chord in C [Ex. 9]. "The scale gets a lot more complicated in a blues, where you may include a ♭3 or a ♭5," he observes. "What I'm playing here is sort of cheating, because some of the notes are way outside the key. But you can get away with it because the bluesy melody—which takes place in the upper voice on the first string—is so strong. Plus, this phrase is *easy*. I'm just moving the same shape up and down the neck. It may sound a bit wild by itself, but if a whole band is banging away on a G7 chord, it sounds fine, and is not unlike what entire saxophone sections might play in big bands. It's a sound that you don't often hear from the guitar."

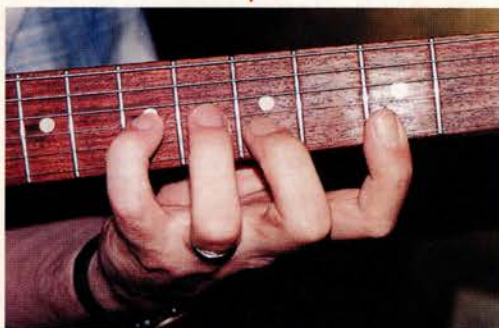
CASCADE TACTICS

When playing melodies, Frisell often plucks notes on different strings and lets them ring against each other. These overlapping tones create stabs of harmony that enrich a melodic phrase. "I like to work out fingerings for scales or melodies that get things running like a piano," he says. "For example, I'll take a G major scale and refinger it using open strings



FRISELL'S COCKPIT

Frisell's gear, like many of his songs, is casually arranged, allowing plenty of room for sonic mixing and matching. A Line 6 DL4 Delay Modeler—which Frisell uses mostly as a looper—is taped to the stage, along with a Boss DD-3 Delay. These pedals are routed through a DigiTech PDS 8000 Echo Plus and a Lexicon MPX 100 multi-effects processor, which are both placed within arm's reach on a stool. The MPX 100 sends a stereo signal to a pair of tube amps (often Fender Deluxe Reverb reissues), and noisy ground problems are minimized with an EBTech Hum Eliminator. Frisell's cables are all George L. —JG



Ex. 9

Dissonant blues
G13

You will die before your tone does

**Planet Waves cables
simply offer superior
sound, night after night,
gig after gig.**

Our goal was to create a truly transparent signal-transmitting cable, designed to reproduce your guitar's signal without unnecessary filtering or equalization. We leave the tonal alteration to you, your amp, and your effects.

Planet Waves' gold-plated, patented compression-spring plug offers a superior connection into standard 1/4" jacks, and our double-molded connectors provide extra protection and unsurpassed strain relief.

**Since Planet Waves cables
come with a lifetime warranty,
these are the last cables you
will ever have to buy.**



PLANET WAVES

J. D'Addario PO Box 290 • Farmingdale, NY 11735 • www.planet-waves.com

THE BIG BANG

[plays Ex. 10]. I let everything ring as long as it possibly can by holding every note until the last moment. Curve your fingers so they don't dampen the open strings.

"You can also play these same notes over *Em*. Or, raise each *C* to *C#*, and you'll get the *A* Mixolydian scale, which works over *A7*. To make things even bluesier in the key of *A*, include *C*, which is the $\flat 3$, as well as *E♭*, the $\flat 5$."

Frisell demonstrates these tangy sounds over a 12/8 groove in Ex. 11. For full effect, keep those pitches ringing with chimely overlap, and notice that the last pitch is a harmonic sounded on the *D* string at the 7th fret.

HARMONICS

Listening to Frisell, you realize that nothing adds sparkle to a riff, melody, or phrase like the inclusion of harmonics. To illustrate how these partials can be incorporated in a lick, Frisell plays Ex. 12. "I'm mixing open strings with harmonics sounded at the 12th fret," he details. "The result is a rising *E* minor pentatonic scale, and when you

JAGCASTER!

Frisell's newest tool of expression is a colorful, one-of-a-kind Tele-style guitar built for him by Seattle tech Mike Lull.

"The neck is from my beat-up '64 Fender Jaguar," reveals Frisell. "It has a shorter scale than

a Tele neck, so the bridge had to be installed closer to the center of the body. The custom paintjob is by Claude Utley, who did the artwork for my 2000 album, *Ghost Town*. He painted the entire back of the body, including the backplate! It's strung with D'Addarios, the pickups are Seymour Duncan Antiquities—a humbucker and a Telecaster Neck—and instead of a 3-way selector switch, the guitar has a 3-position knob."

—JG



hit the final note, all six strings should be ringing."

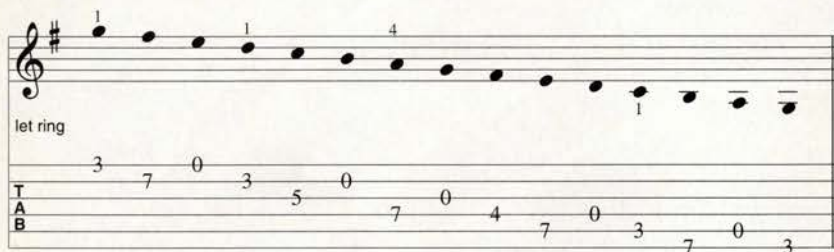
Frisell also digs the sweet-and-sour clang created by fretted notes that are placed in close pitch proximity to ringing harmonics. "I

like finding dissonant sounds that way," he says, demonstrating with Ex. 13. "I'm not even thinking in a particular key."

Frisell produces another striking effect by

Ex. 10

G major/E minor cascade



Ex. 11

Clangy blues

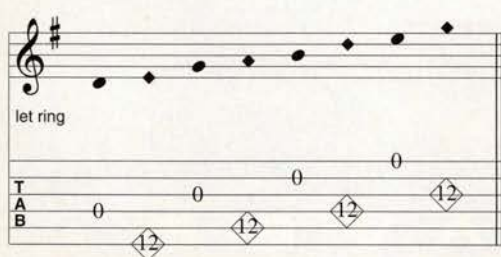
A7



Ex. 12

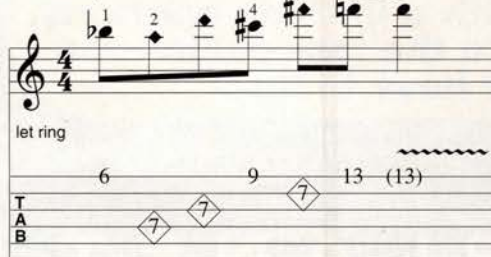
Freely

Em11



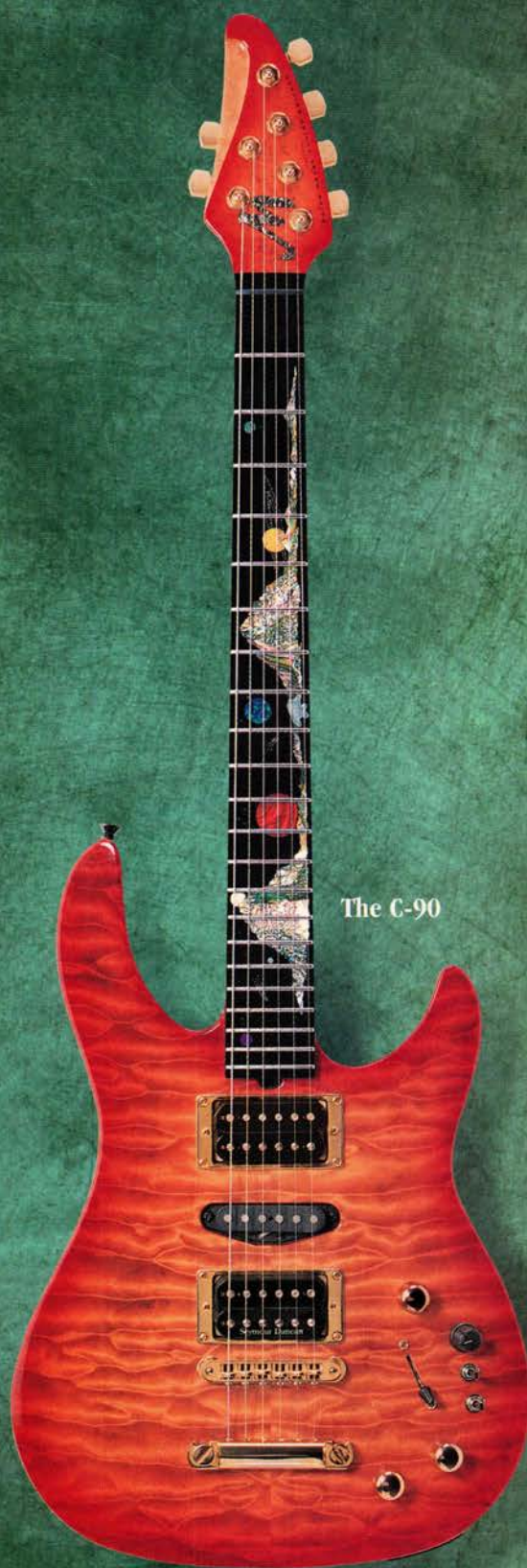
Ex. 13

Otherworldly





The DC-1



The C-90

Brian Moore Custom Shop
BMCGuitars.com

YOUR AUDIO SKETCHBOOK.



[actual size]

**Inspiration, like lightning, almost never strikes twice.
You've got to be ready to get your ideas down when they hit.**

KORG's new PXR4 Digital Recorder delivers serious studio power in an incredibly light, compact package. The PXR4 performs high-quality digital recording/playback; edits with time compression and expansion; has 4 tracks and 8 virtual tracks (for 32 possible takes); packs a pro-quality built-in mic; boasts 77 digital modeling effects, and records directly to SmartMedia™ cards with the high-quality sharability of MPEG. The PXR4 is your audio sketchbook, ready to record, mix and edit...whenever and wherever inspiration strikes.

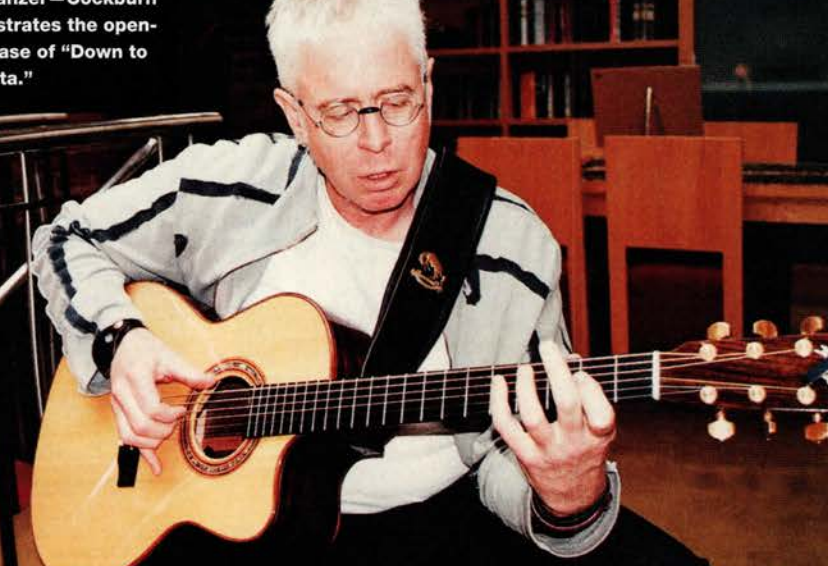
©2002 Korg USA. For the dealer nearest you: (800)335-0800.
For more info via fax: (631)393-8530, Doc#3306. www.korg.com

PXR4 KORG

BY JUDE GOLD

These days, Cockburn, too, runs his acoustic through a PA system and a few tasteful effects. He is also backed by a full band, as he was when he cracked the radio code nearly two decades ago with "If I Had a Rocket Launcher" and "Wondering Where the Lions Are"—both of which appear on the new Cockburn compilation *Anything Anytime Anywhere* [Rounder]. But if you've ever seen the Canadian icon cut loose on an acoustic guitar, you know that all he needs is a lone steel-string to leave audiences utterly transfixed. Many of Cockburn's colorful, hyp-

Mesmerizing melodies on a Manzer—Cockburn demonstrates the opening phrase of "Down to the Delta."



that you get lots of ringing open strings," explains Cockburn. "It allows notes and intervals to chime against each other in unique ways.

$\text{♩} = 160$ Dm11

102 GUITAR PLAYER DECEMBER 2002

You can try open tunings on electric too, though to keep the right tension on detuned strings you may have to increase their gauges. But there's nothing like the attack you get from an acoustic guitar."

Few songs illustrate this point more vividly than Cockburn's spell-binding instrumental, "Down to the Delta," from his 20th studio album, *Breakfast in New Orleans Dinner in Timbuktu*. The trick to unlocking the song's transcendent themes lies in Cockburn's tuning, which is D, A, C, G, C, F (low to high). Simply drop your sixth and fourth strings a whole-step, raise

your first and second strings a half-step, and you're there.

"The first phrase involves moving a partial barre around the neck while droning on the open low string," explains Cockburn, demonstrating with Ex. 1. "I start with my 4th finger at the 7th fret. It barres the fourth, third, and second strings, which I pluck with my index, middle, and ring fingers, respectively. My thumb plucks the open-D quarter notes in the lower voice."

To play the second phrase in Ex. 1, simply shift the three-note barre up a string. When you've got it dialed, move on to the exhilarating, im-

press-your-friends moves in Ex. 2.

"Here, the tune switches to a 3/4 feel," details Cockburn. "There are a lot of notes, but they're simple to play. I'm just successively hammering from the 12th to the 14th frets on the second, third, and fourth strings—I follow each hammer with a plucked, open high string—and then returning in the same fashion. In the second part of the phrase, the hammers take place between the 9th and 12th frets. Once you get these moves down, add that low-D drone again. To close this section, I like to play a downward, cascading D minor

run [plays Ex. 3]."

The piece *does* step out of D minor, when, for two bars each, Cockburn plays Dm9,11, Bm7 \flat 13, Dm9,11, and Em11. You'll find the fingerings in Ex. 4.

"My fingerstyle playing is based on either Big Bill Broonzy or Mississippi John Hurt," reveals Cockburn, who also incorporates elements of jazz and Indian music into his playing. "I think the best learning comes from trying to master someone else's style and not quite getting it, yet in the process discovering something that's your own."

Ex. 2

$\text{♩} = 160$ Dm11

let ring

F C G C A D

T A B

Ex. 3

$\text{♩} = 160$

let ring

F C G C A D

T A B

Ex. 4

Dm9,11 VII

Bm7 \flat 13 IX

Em11

D A C G C F

D A C G C F

D A C G C F

CLASSIC COLUMN

Jamming with Hendrix

BY STEFAN GROSSMAN



MY FRIEND

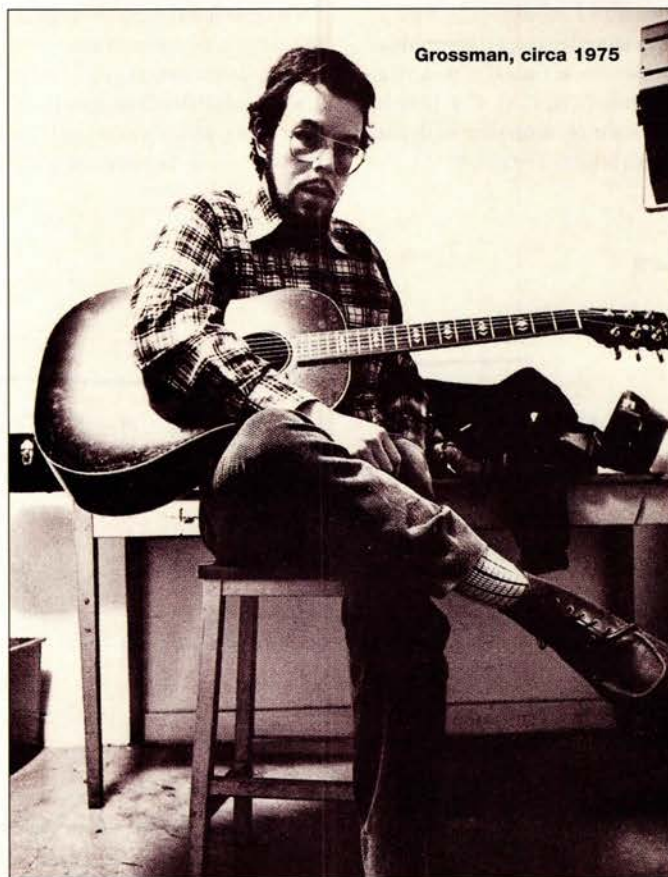
Marc Silber first told me about Jimi Hendrix in the fall of 1966, when we were living in New York City. Marc owned the Fretted Instruments shop, a place where acoustic guitarists constantly jammed blues, ragtime, bluegrass, and jazz.

One day, as Marc passed by the Café Wha? in Greenwich Village, a sound drew him inside. Downstairs, a band was playing led by a black guitarist named Jimmy James (Hendrix's first stage name). His band was the Blue Flames—four white kids with varying degrees of musical talent. Their guitar player was interesting in his own right, but nothing in comparison to this James character, who played well and could also perform many R&B guitar tricks, like playing the guitar behind his neck or with his teeth. They were supposedly doing old Chicago blues combined with some straight rock and roll, so I

wanted to hear them. By the time we got down to the Café Wha?, we were told that Jimmy and the Blue Flames were backing up John Hammond, Jr. at the nearby Café Au Go Go. It was there that I got my first glimpse of Hendrix. He was playing lead, while Hammond sang and played harmonica. The backup band was adequate, but the combination of Hendrix and Hammond was really exciting.

Hammond didn't even bother to play guitar—rather, he structured his sets around Hendrix. In each set, Hendrix took solos, and the audience was treated to plenty of guitar gymnastics and great playing. Backstage, Hammond, Hendrix, and Randy California (the other guitarist in the Blue Flames) would sometimes jam with acoustic guitars. I was amazed to hear how Hendrix could control the sound of an acoustic, and then go onstage and be in complete control of his Fender Strat.

During the two weeks that Hammond and Hendrix performed at the Au Go Go, I regularly



"MISSISSIPPI BLUES"

A7

TAB

0 4 5 6 7 8 0 0 0 0 0 0 0 0 0 0 0 0 0 0

caught their set. Hendrix played straight blues, never using distortion. His lead playing combined R&B sounds with B.B. King-style lines and a John Lee Hooker rhythmic approach. His singing had a touch of Hooker and Muddy Waters, though I had the impression that Hendrix's biggest vocal influence at the time was Hammond.

I jammed with Hendrix several times, either at the Au Go Go or at the Fretted Instrument shop. One

of the easiest ways for us to get into each other's playing was for me to lay down a basic fingerpicked instrumental that gave Hendrix room enough to explore his melodic lead lines. "Mississippi Blues," by Willie Brown, was an ideal choice for this type of musical interaction. The tune comes from a Library of Congress recording, *Negro Blues and Hollers*, and it clearly shows a Delta guitarist trying to imitate the popular piano

blues of the times.

This arrangement has become well known. I taught it to Eric Clapton, and we spent many hours jamming on it. David Bromberg recorded a version of it, Roy Bookbinder played it on *Travelin' Man*, and Rory Block performed it on *How To Play Blues Guitar*. I recorded a duet version with a second guitar playing single-string lead lines on my album, *Acoustic Music for the Body and Soul*. While this

arrangement is somewhat complex, it's not hard to learn if you build it up step by step. Once you've mastered it, jam on it with other players. You'll likely find that it's a gateway to different blues sounds, techniques, and styles.

Stefan Grossman heads *Stefan Grossman's Guitar Workshop*, which you can visit online at guitarvideos.com. This column originally ran in the Sept. '75 GP. ■

4

D7

7

A7

E7

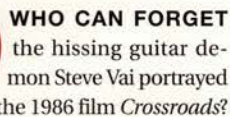
10

D7

A7

E7

BY JUDE GOLD



it is Vai, the studio musician, who played both parts. Much of the inspiration for those show-stopping moves came from 24 caprices written in 1820 by another formidable string virtuoso—violinist Niccolò Paganini (who also played and composed for guitar).

Hot lick—Vai plucks the fifth string with his tongue.

the dazzling sixteenth-note passage in Ex. 1. It's taken directly

Take your time to working this phrase up to speed, and try monitoring your progress with a metronome. Then, do exactly what Vai did: Hunt down other amazing classical melodies that translate beautifully to electric guitar. From show-off trumpet themes to lyrical cello suites, contrapuntal piano bourées to angular 12-tone rows, there are centuries worth of public-domain classical scores waiting for you to discover them on the World Wide Web or at your local music store. 

● = 100-144



December '02 *Guitar Player* Master Class:

The Big Bang BY JUDE GOLD

December '02 *Guitar Player* Chops:

Sonic Snapshot—Steve Vai BY JUDE GOLD

This month's *Guitar Player* lessons, and hundreds of previous months' lessons, are currently available for immediate download. **Visit today and get \$10 worth of TrueFire cash!**

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to specific items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a rug. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and another electric guitar on the coffee table. A guitar amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to objects are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to various items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to various items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to various items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to specific items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

A photograph of a living room with a patterned sofa, a wooden coffee table, and a green carpet. Several guitars are visible: an acoustic guitar on the sofa, an electric guitar on the floor, and a guitar on the coffee table. A small amplifier is on the floor next to the sofa. A white mug sits on the coffee table. Text labels with lines pointing to specific items are scattered throughout the image.

traded '88 Corolla for it

another student loan

lived off ramen noodles

gave 253 pints of plasma

found in grandma's attic
how cool is that

my clothes don't match
but my guitars do

hacked brother's
computer

We understand.

But when strings go dead, so goes the inspiration to play. Keeping you inspired is what we do. Elixir® Strings feature a patented coating that keeps your strings sounding great and feeling clean for a really long time.

With Elixir® Strings, you're always ready to play.



Gore, Elixir, NANOWEB, "e" icon and designs are trademarks of W.L. Gore & Associates, Inc. ©2002 W.L. GORE & ASSOCIATES, INC.



THE LOUDEST THING YOU CAN HANG ON A WALL!

Guitar Player

>> ROCK GUITAR GODS 2003 CALENDAR <<

ALL PHOTOS BY LEGENDARY PHOTOGRAPHER NEIL ZLOZOWER

THRILL TO CLASSIC SHOTS OF

>> **Jimmy Page**

Jeff Beck <<

>> **Eric Clapton**

Eddie Van Halen <<

>> **Steve Vai**

Pete Townshend <<

>> **Carlos Santana**

Frank Zappa <<

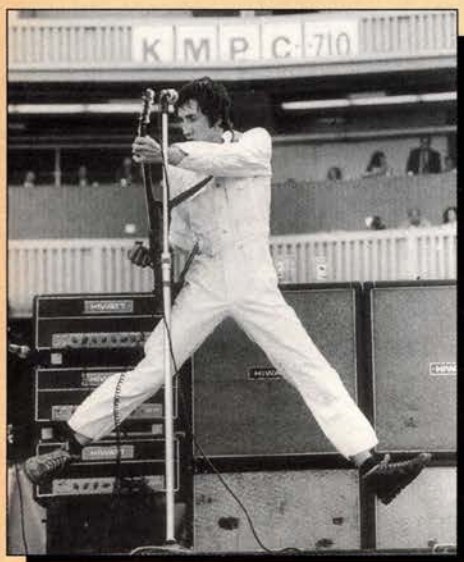
>> **Angus Young**

Randy Rhoads <<

>> **Keith Richards**

James Hetfield <<

Don't Miss This
Fabulous, Limited
Edition Collector's
Calendar!



PLUS!

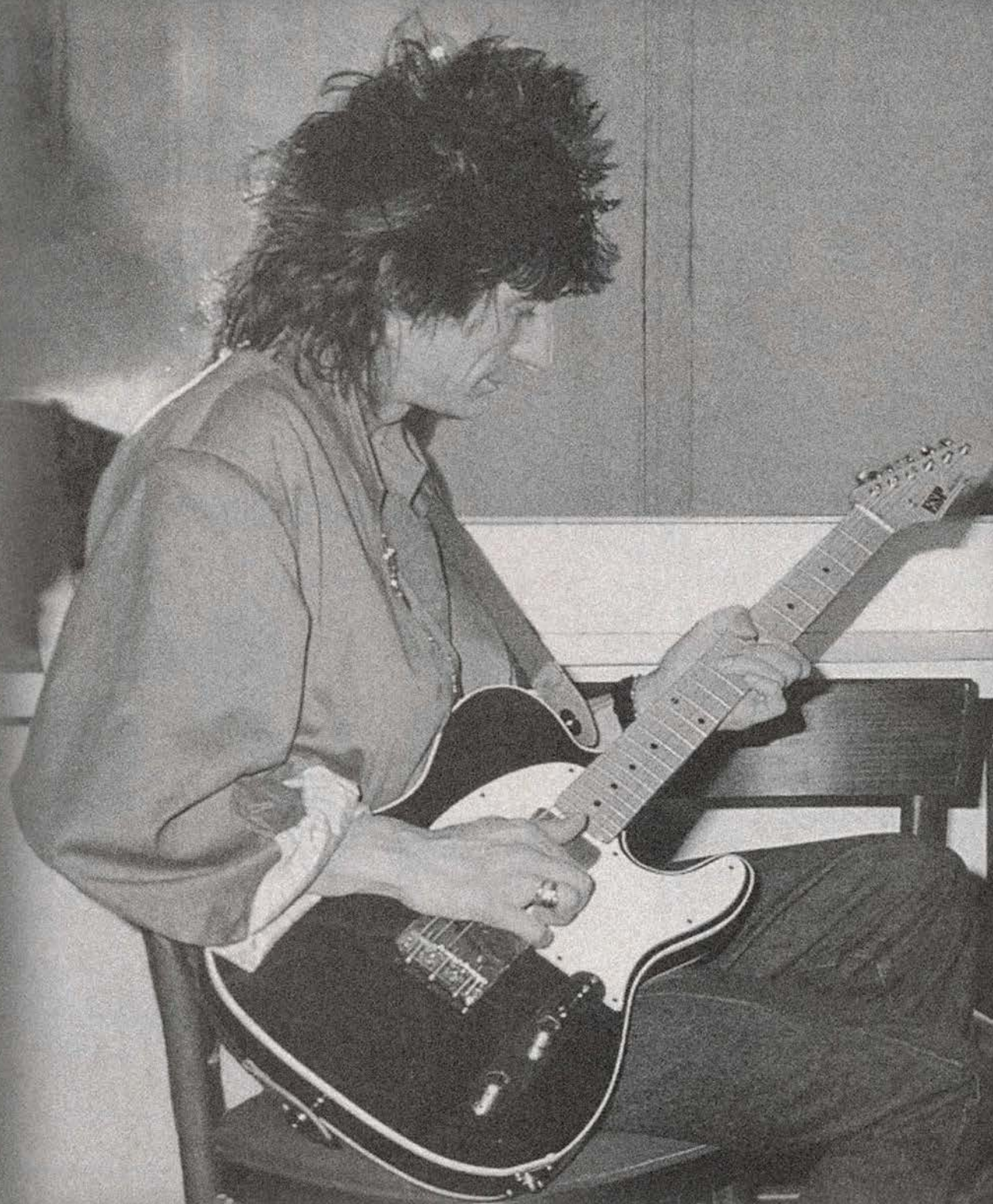
Zlozower reveals the story
behind each shot &
an introduction by
GP editor-in-chief
Michael Molenda



GUITAR PLAYER readers get
the first shot at pre-orders at
www.guitarplayer.com.

12 MONTHS OF LEGENDS **FOR JUST \$14.95!**

(plus \$3.00 shipping and handling)



WWW.ESPGUITARS.COM



MUSICIAN'S Friend

D'Addario

6-Pack EXL110
Nickel Regular
Light Electric
100191

\$17.99

D'Andrea USA

Guitar Care Kit
420301

List \$14.95
\$9.99

Ibanez

JSM100VT
John Scofield Signature
519686

List \$2,499.99
\$1869.99

Fender

California Cranks™
String Winder
429025

\$1.99

Epiphone

Elite Les Paul Custom
518403

List \$1,537.00
\$999.99

Marshall

MG30DFX Combo
483188

List \$349.00
\$249.99

Roland

Cube 15 Guitar Combo
480022

List \$139.00
\$99.99

FREE CATALOG!

ONE-YEAR
SUBSCRIPTION!



OPEN
24 HOURS A DAY
7 DAYS A WEEK

call or click!



**WEEKLY WEB
GIVEAWAY!**

**FREE GEAR
WORTH UP TO
\$1000!**

800-545-8023



musiciansfriend.com



MACKIE.

Powered Plug-Ins
DSP Card Bundle
700255 List \$999.00 **\$699⁹⁹**

APPLY TODAY!
YOUR CHOICE
SAME AS CASH!

3 MONTHS
Minimum Purchase
\$199

6 MONTHS
Minimum Purchase
\$499



MULTIMEDIA
AmpliTube™
702372 List \$399.00
\$299⁹⁹

SHURE

PG48-XLR Dynamic Mic
270284 List \$63.00 **\$29⁹⁹**

SENNHEISER

PHD202 Headphones
242412 List \$49.95 **\$29⁹⁹**

G&L

ASAT® Classic BluesBoy™
Semi-Hollow
510981 List \$1,620.00
\$1219⁹⁹

Fat Stratocaster®
510674 List \$382.99
\$229⁹⁹



AG-6 Sparkle Tone Tuner
245011 List \$30.99 **\$19⁹⁹**



Fender



Pro Reverb™
4806240 List \$1,499.99 **\$1049⁹⁹**



Original Portable Amp
489050 List \$109.95 **\$69⁹⁹**



WMS GB40 Guitar Bug Wireless System
271166 List \$378.00 **\$279⁹⁹**

FOUR EASY WAYS TO ORDER!

- 1 Call: 800-545-8023
- 2 Click: www.musiciansfriend.com
- 3 Fax: 541-776-1370
- 4 Write: P.O. Box 4520
Medford, OR 97501

45-DAY DOUBLE GUARANTEE!

- Money-Back Satisfaction Guarantee
- Best Price Guarantee

RAPID DELIVERY!

- Most orders shipped same day!

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 4520, Medford, OR 97501

Name

Address

City State Zip Code

E-mail address

Area(s) of interest: ☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums
☐ Studio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

SOURCE CODE: GPBM

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply.
*On orders received by 5PM ET Mon.-Fri. \$Additional delivery charges for 2-day service. \$Additional truck delivery charges. <Ships via ground freight only.

Truth is in the Tone.



The Ultimate Rack and Recording Tool!

The all tube **RM4** modular preamp gives you the flexibility to hot swap any combination of our 12 available preamp modules. Have the same versatility of a digital amplifier, but the tone and feel of real tubes. Each tube preamp module is based on the same specification as the original amplifier, reproducing the tone in it's truest form.

RM4 Features:

- Four independent channels (with your choice of vintage to modern voiced preamps)
- Parallel effects loops with front panel mix control
- Series effects loop
- MIDI in / thru
- Pre and post loop outputs
- Two 12AX7's buffer the effects loop
- Eleven 12AX7 preamp tubes (when used with 4 modules)
- Four button MIDI selectable footswitch
- Front & rear panel inputs

MTS SERIES

RM50 Combo A Workingman's Dream!

The revolutionary RM50 modular combo provides the flexibility to have any combination of classic to modern tones, simply by plugging in your choice of preamp modules.

Perfect for the weekend warrior, or club professional, looking for an all tube amplifier, with multiple tones. Imagine all the classic tones in one amp, and then some! You choose the tones, with the new RM50 Modular combo.

- 1 X 12" design
- 8 ohm Celestion Century G12
- 50 watts tube
- Ruby 6L6 power tubes (standard)
- Master volume
- Master front panel Density & Presence
- Front Panel mix control (Parallel Efx loop)
- Parallel Efx loop
- Series Efx loop
- Slave out
- Two 12AX7's buffer the Efx loops.
- Rear panel bias test points
- Accutronics Spring reverb (optional)



www.randallamplifiers.com/gp

Randall®
AMPLIFIERS

Randall Amplifiers, a division of Washburn International • 444 East Courtland St. • Mundelein, IL. 60060 USA
Phone: (847) 949-0444 Fax: (847) 949-8444 • www.randallamplifiers.com • Email: randall@randallamplifiers.com

AUDIO



Various Artists

20 Years of Dischord

Punk rock has always had its geographic starting points. In the '70s, New York and London were the movement's launching pads for the coming revolution. All over the world, however, smaller pockets of disenfranchised youths were poised to strike, and Washington, D.C. in the early '80s was one such place.

The three-CD set, *20 Years of Dischord*, is a fascinating look at the Dischord label and the acts it brought to prominence. Dischord's beginnings can be traced directly to a young group called the Teen Idles and two of its members—drummer Jeff Nelson and bassist Ian MacKaye. Their *Minor Disturbance* EP was Dischord's first release, and it was financed for a whopping \$600 from the group's gig money. But by the time that record hit the streets, the Teen Idles were history and Nelson and MacKaye started a new band, the hugely influential Minor Threat.

Over the next two decades Dischord faithfully documented



FAITH



SLANT 6



FUGAZI



MINOR THREAT

"In the early '80s, music was much more regional," says Ian MacKaye. "You didn't have MTV and information wasn't disseminated everywhere. Everything was so local that we had to work with what we had and come up with our own ideas."

and released the Washington, D.C. area's most dangerous and creative punk rock. With engineer Don Zientara manning the mixing console at his Inner Ear Studio, bands such as Government Issue, Rites of Spring, Dag Nasty, and the label's most prominent group, MacKaye's Fugazi (in which he's a guitarist) went on to inspire another generation of musicians who weren't getting what they wanted from the major record labels.

Listening to *20 Years of Dischord* (discs one and two are previously released material, and disc three contains unreleased material and six live video clips), from a guitar perspective, you can't help but marvel at the sheer power and energy the players bring to the often chaotic pro-

ceedings. Highlights include Void's Bubba Dupree on "Dehumanized," Franz Stahl of Scream on the track "Fight/American Justice," and Ron Winters from the group Branch Manager on the track "Mr. Weekend."

GP spoke with MacKaye to get his thoughts on some of the era's guitarists, their influences, and the changes he has seen in young bands over the past 20 years.

.....

How important was Inner Ear Studio to Dischord records?

Ninety-five percent of the Dischord stuff was recorded there. The studio went through quite a revolution over the years, though. When Don started working with us, Inner Ear was basically a homemade 4-track studio in the basement of his house. As

things developed, he began buying more equipment, and eventually went to 8-track, then 16, then, in 1990, he moved to a new studio and went to 24-track.

Don is such an amazing person. His attitude and the atmosphere that he creates in the studio greatly affects the sound and performances of the bands. I remember back in 1980, when I was in the Teen Idles, we recorded in a different studio once and we were very unhappy with the experience—primarily because of the relationship between us and the engineer. At one point, the engineer was actually showing the studio to another band who wanted to record there while we were tracking! We looked through the window into the control booth, and he's in there with the

You may not have heard of Mike Francis, but you often hear him play.

He's one of the most recorded musicians in the business. Numerous session calls make Mike one very busy guitar player. Commercial jingles, TV themes, and soundtrack work fill up his days. Live dates and album projects fill up his nights.

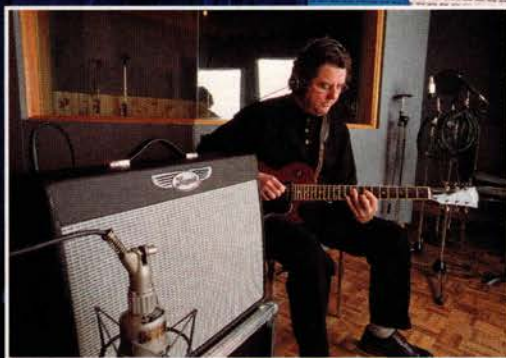
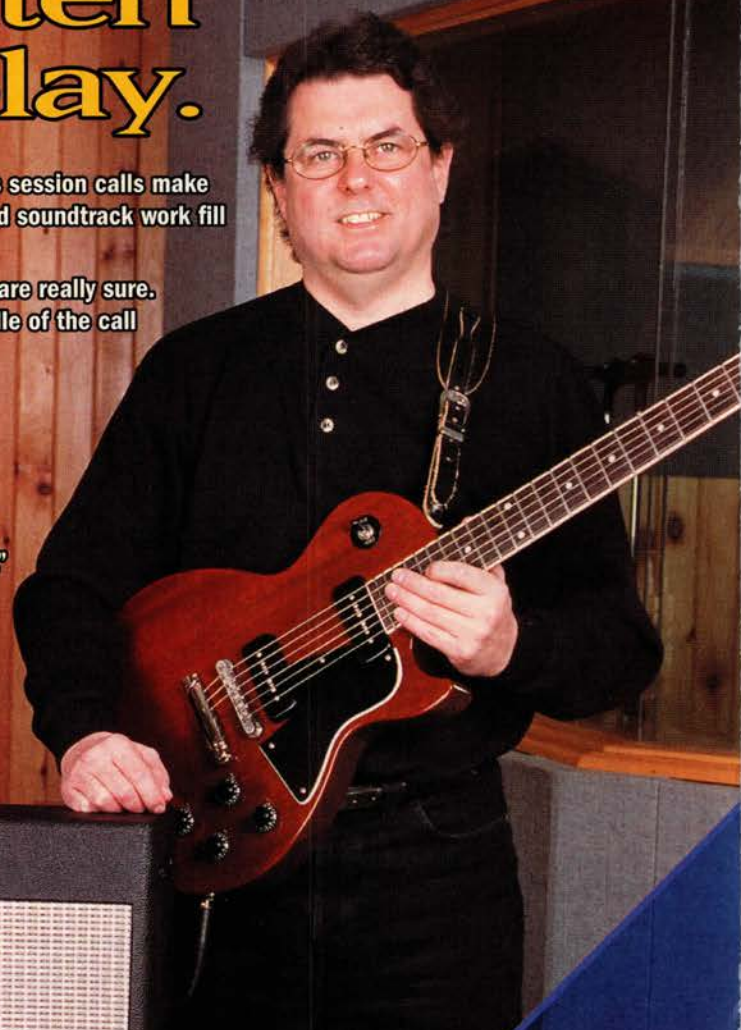
"I usually know what to expect going into a session, but you never are really sure. Producers ask for a 'Stevie Ray Vaughan' type solo, then in the middle of the call suddenly think, 'What if we did a 'Steve Lukather' thing instead... Oh, and I think we need a jazzy thing at the end too.'"

Versatility and tone are a 'first call' session player's stock in trade, which is why he uses the all-tube Traynor Custom Valve 40.

"If you're playing blues, country, rock or anything in between this little baby cuts it. From vintage clean sounds to fat bluesy tones or screaming distortion sounds... the Traynor Custom Valve 40 delivers."

Traynor Custom Valve 40 Features:

- 40 great big loud all tube watts
- 12" custom designed Celestion speaker
- Rugged Baltic birch cabinet
- Clean and drive channels w/separate tone controls & lead boost
- Automatic tube biasing circuitry
- Long Accutronics reverb springs for vintage tone
- Two button footswitch included (Channel switching & lead boost)



United States
Yorkville Sound Inc.
4625 Witmer Industrial Estate,
Niagara Falls, NY 14305
Phone: 716.297.2920
Fax: 716.297.3689

Canada
Yorkville Sound
550 Granite Court,
Pickering, Ontario L1W 3Y8
Phone: 905.837.8481
Fax: 905.839.5776

**Real Gear.
Real People.**
yorkville.com

Reviews

band and they're pointing and *laughing* at us. That made us feel *horrible*. Conversely, Don always treated us really well and encouraged us.

Who were some of the guitarists that were influential to the D.C. scene?

Dr. Know from the Bad Brains was a huge inspiration to all of us. Nicky Garrett of the U.K. Subs was a big influence, as was Bob Andrews from Generation X. He went on to join a band called Empire, which was a *very* obscure band, but they had a record that had a huge impact on the D.C. scene. Black Flag's Greg Ginn was a big deal, and so were Brian James of the Damned and D. Boon from the Minutemen. Everybody listened to all sorts of stuff, but we could all agree on those guys.

Who were some of the guitarists that epitomized the D.C. movement?

I think Lyle Presler from Minor Threat was one of the greatest guitar players. I mean, I was in the band, but at the time I didn't even realize it. You have to remember, when I was in Minor Threat, my back was to those guys. When I look at old footage, his playing blows me away. He was 19 years old, and he's playing so fast, and getting a very solid, pure tone. It's mind boggling that he could fit as many chords as he did in the small space he had, but he did and it wasn't blurry—you could hear everything perfectly. I think he's one of the most under-appreciated players to come out of the era. Also, the Void stuff was phenomenal. Bubba Dupree was an amazing player—completely chaotic and nuts. Probably one of the most influential guitarists to come out of that scene.

You produced many of the bands on Dischord since the very beginning. In your opinion, how have the musicians changed over the years?

In the early '80s, everyone was just happy and enthusiastic that they were able to document their music. In the '90s, however—when the major labels swept into our zone—it became a lot less fun to record young bands. I think a lot of them were conflicted or unclear about their ambitions. The conversations switched from music to contracts. It was a drag. Everyone was trying to behave much more professionally—which, a lot of times, also means a lot less musically in my opinion.

Recently however, I have to say I've been going in the studio with young bands and I'm having a great time. I think it has come full circle. With young bands today, there isn't the preoccupation to make it. Whereas in the '90s, a lot of bands thought, "We can be huge. We can be Nirvana." A lot of bands now are just happy to be playing music.

Why the change in thinking?

I think the reason is this: Imagine there's a golden trapeze and as it comes swinging past, you're supposed to grab it, and it will take you

to the heavens of success. Well, I think in the early days the trapeze was so out of reach that nobody even thought about it. At one point, due to the success of some bands, that trapeze seemed to be swinging lower and lower, and it appeared easier to grab. Now that trapeze has gone back toward the heavens, so bands are once again returning to the conversation of music. **Dischord.**

—DARRIN FOX

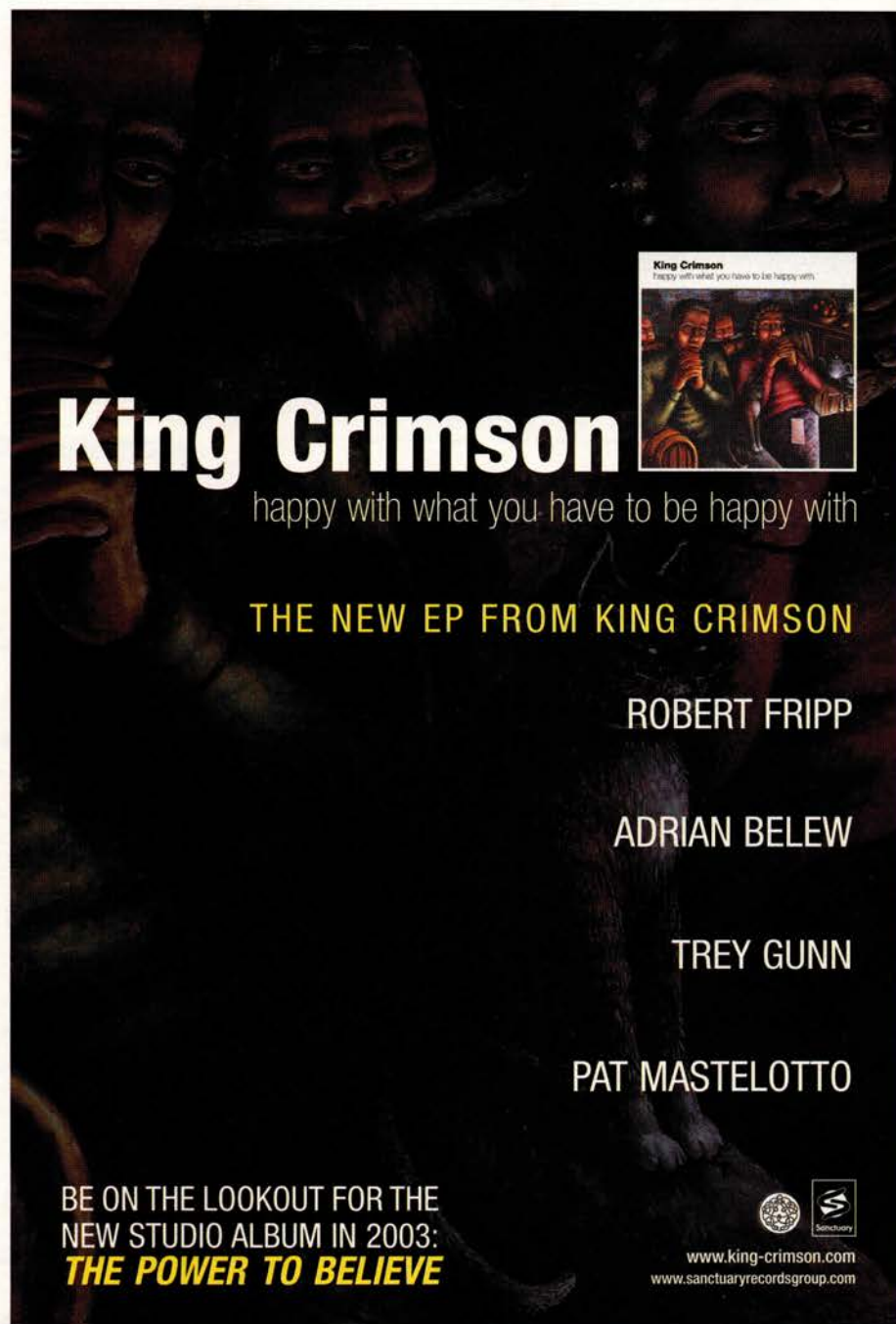
Phil deGruy

Hello Dali

When you've had your fill of jazz guitar played by serious dudes with solemn faces, it's time to loosen up with Phil deGruy's mind-altering solo instrumentals. Talk about a wacko!



For starters, he plays the "Guitarp"—a custom Novak 17-string electric that boasts seven fretting strings, ten chromatic plucking strings, and fanned frets. But what's most significant is deGruy's startling musicianship. He tackles tunes by George Gershwin, Lennon and McCartney, Willie Nelson, Aaron Neville, Antonio Carlos Jobim, and Duke Ellington on two distinct levels.



King Crimson
happy with what you have to be happy with

THE NEW EP FROM KING CRIMSON



ROBERT FRIPP

ADRIAN BELEW

TREY GUNN

PAT MASTELOTTO

BE ON THE LOOKOUT FOR THE
NEW STUDIO ALBUM IN 2003:
THE POWER TO BELIEVE

 
www.king-crimson.com
www.sanctuaryrecordsgroup.com

From Guitars To Accessories

and stage to studio
and more still



Guitars • Books & Videos • Accessories
Amps • Recording • Pro Audio • Keyboards

FREE Catalog

all the gear you need at
guaranteed lowest prices

Shop Online

secure online ordering with
over 15,000 products



1.877.213.2581

www.interstatemusic.com



A Division of Casino Music®

Reviews

First, there's deGruy the dedicated jazzbo—a wizard who simultaneously conjures walking bass lines, shimmering harmonic cascades, swinging melodies, sassy bends, and *huge* tangy arpeggios from his 17 strings. But then there's prankster deGruy—a devious child who bounces eye-watering dissonance against tinkling music-box airs, and twists bebop, blues, honky tonk, and cartoon themes into stream-of-consciousness sound.

Hipster-spoof deGruy invokes the spirits of Claude Debussy, Chet Atkins, Thelonious Monk, Lenny Breau, and Frank Zappa in equal measure. It can take several listenings to get oriented in deGruy's hall of mirrors, but his beatnik-on-acid excursions are sure to put a smile on your face *and* challenge your notion of what constitutes solo guitar. **Otter Print.** —ANDY ELLIS



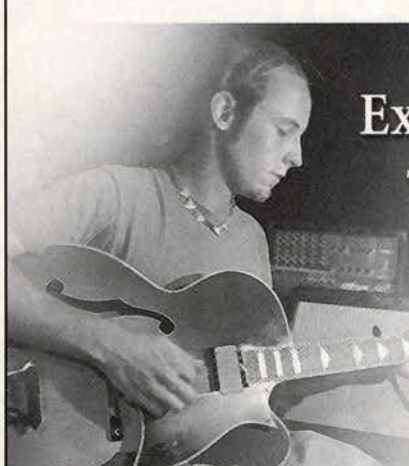
Porcupine Tree

In Absentia

Steven Wilson created Porcupine Tree in

1988 as a hoax. The "legendary" '70s progressive rock group sported a fictitious legacy, imaginary band members, a phony discography, and two cassettes of music to back it all up. When the "band" actually received commercial recognition, Wilson responded with additional albums, and eventually formed a live-performing group. In 2000, PT added elements of electronica to their sound and released *Lightbulb Sun*, which sold a staggering 250,000 copies, and made them one of the most successful independent acts in the world. *In Absentia* is their first full-fledged U.S. release.


The songs on *In Absentia* definitely reference the '70s-era progressive rock bands that originally inspired Wilson and friends. There are lushly-layered acoustic guitars accompanied by echoed volume-swell fuzz lines, sunny vocals suggestive of early Genesis and Yes, and space-rock riffage reminiscent of Pink Floyd and King Crimson. But these are blended with electronica-esque loops and complex synthetic textures, post-Metallica crunch guitar tones, and lots of present-day production touches—all of which contribute to the record's modern feel. Beyond that, Porcupine Tree play with genuine sincerity, conviction, and even *authority*—qualities all-too rare in the brave new world of contemporary corporate rock. **Lava/Atlantic.** —BARRY CLEVELAND



EXPERIENCE IS THE BEST TEACHER

MUSICTECH COLLEGE'S

Experiential Music
Mentoring Education -
emme™ - is our dynamic
process linking students
with working professionals.
emme™ is the bridge
from passion to profession.
Experience is the best
teacher. *Experience*
Musictech College.



MUSICTECH COLLEGE

19 Exchange Street East
Saint Paul, Minnesota 55101

Nationally recognized faculty.
Accredited by the National Association
of Schools of Music

651.291.0177 800.594.9500
www.musictech.com

MusicTech & Musictech College are protected trademarks.

GUITARIST!! SINGERS!! BASS PLAYERS!!

WOULD YOU WANT A YEARS WORTH OF LESSONS FOR ONLY \$24.99??

YOU NEED: EVERY MUSCIAN'S GUIDE TO SCALES AND RHYTHM!!!

WHAT YOU DO NOT NEED, ARE YEARS OF EXPENSIVE LESSONS,
CONFUSING WORKBOOKS, AND BORING DRILLS.

THIS 198 TRACK DOUBLE CD INCLUDES:

- MAJOR AND MINOR SCALES "A" THROUGH "G" FOR GUITAR, BASS AND VOICE SET AT VARIOUS TEMPOS TO MANY DIFFERENT STYLES OF DRUMMING
- CORRESPONDING SHEET MUSIC IN STANDARD NOTATION AND TABLATURE
- A FOLDOUT POSTER DESIGNATING NOTE NAMES AND POSITIONS ON THE FRET BOARD
- "TRUETONE" TUNING REFERENCE FOR GUITAR, BASS AND VOICE.

POP THESE CDs INTO ANY CD PLAYER. PLAY OR SING
ALONG WITH A SCALE AT THE TEMPO OF YOUR CHOICE.
MASTER THAT SCALE AND TEMPO,
AND MOVE ON TO A MORE DIFFICULT DRILL.
SOON YOUR STRENGTH, ENDURANCE AND FINGERING
ABILITY WILL INCREASE DRAMATICALLY!

PRACTICE AT YOUR OWN PACE AND AT YOUR OWN SCHEDULE!!!
WALK INTO ANY MUSICAL SITUATION WITH EXTREME CONFIDENCE!!!
PLEASE SEND CHECK OR MONEY ORDER TO LAST STRAW RECORDS
PO BOX 7267, EAST BRUNSWICK, NJ 08816 PHONE: 732.715.6534 FAX: 732.651.7581

ORDER ONLINE, BY FAX OR SEND A CHECK OR MONEY ORDER FOR \$24.99 PLUS \$5.00 FOR SHIPPING AND HANDLING

PAYMENT TYPE: ☐ CHECK/MONEY ORDER (ENCLINED) ☐ VISA ☐ MASTERCARD ☐ AMERICAN EXPRESS

CARD NUMBER: _____ EXP. DATE: _____

NAME: _____ SIGNATURE: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____ COUNTRY: _____

***SHIPPING/HANDLING \$5.00

ORDER NOW!!!!

FOR MORE INFO VISIT US ON THE WEB AT:

WWW.LASTSTRAWRECORDS.COM



Out here, you're unencumbered. Free.

Not surprisingly, our wireless systems make you feel the same way.



Take the WMS 40 Wireless System from AKG. It's available with a variety of microphone and instrument adapters suitable for any type of venue. Plus, our versatile microtools™ guitarbug™ and other wireless transmitters and receivers turn hardwired microphones and guitars into flags of freedom. Check out all our wireless options. Because after all, on stage, freedom's a beautiful thing.

akgusa.com • 615.620.3800



A Harman International Company

AS PASSIONATE AS YOU.

SLIDER
DUAL SHOULDER STRAP



SURE-LOCK



RALPH MARLIN

LM PRODUCTS, Inc.
1325 Meridian Street • Anderson, Indiana 46016 USA
800-876-7651 • 765-643-3802 • email: lmprod@indy.net • internet: www.lmproducts.com

Simply the best

Reviews • Print



Richard Buskin

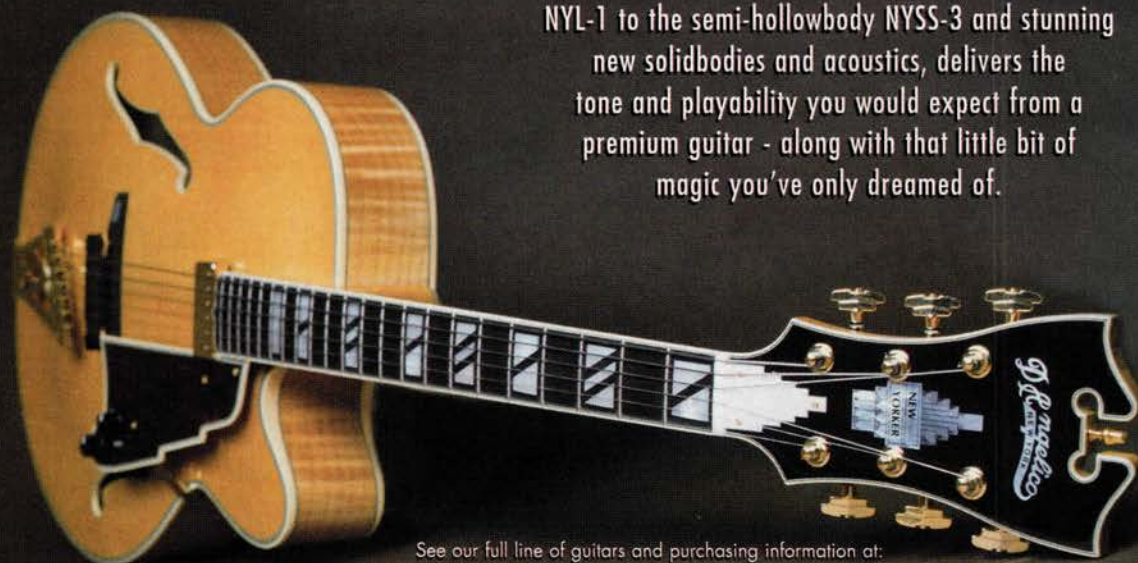
Sheryl Crow—No Fool to This Game

While this exposé serves as an engaging biography of Sheryl Crow, you don't particularly *have* to be a fan of the platinum-selling diva to be glued to its pages. Sure, Crow faithful can look forward to learning more about Crow's family tree, hometown, college years, former bandmates, and ex-boyfriends than Crow likely knows herself. And if you like to record or produce, you'll devour the sections that reveal the creative concepts and guitar tracking approaches behind Crow's biggest songs and albums.

However, this is hardly a book about a singer. It's actually a brutal crash course in the politics of the music business. In chronicling Crow's hugely successful debut album, *Tuesday Night Music Club*, author Richard Buskin—through extensive interviews with nearly everyone involved except Crow herself—shows you just how disastrous the results can be when the visions of ambitious musicians collide, and dreams get caught in the profit-hungry gears of the record industry. Some who worked on *TNMC* got glory, others met with tragedy, but one guy who ended up somewhere in the middle was the album's gifted and level-headed producer Bill Bottrell. His insights into the art of writing and recording rock records—as well as his criticisms of the sausage-factory approaches used by major labels to market music—are the book's highlight. While his comments may inspire you to go out and record your own album, don't forget the moral of this story: If you want a friend in the music business, get a dog. **Billboard Books.** —JUDE GOLD

D'Angelico

GUITARS OF AMERICA



Classic styling, the finest materials and meticulous craftsmanship - hallmarks of a legacy we take very seriously.

Each D'Angelico, from full-bodied models like the completely hand-carved NYL-1 to the semi-hollowbody NYSS-3 and stunning new solidbodies and acoustics, delivers the tone and playability you would expect from a premium guitar - along with that little bit of magic you've only dreamed of.

No Boundaries,
From Legends
to Contemporaries:
Russell Malone
Phil Upchurch
Norman Brown
Paul Yandell
Brent Mason
Grant Green Jr.
Duke Robillard
Jerry Hahn
Jimmy Vivino
Glenn Alexander
Greg Skaff
Vic Juris
Mark Ledford
(Pat Metheny
Group)
Will Matthews
of the Count Basie
Orchestra

See our full line of guitars and purchasing information at:
www.dangelicoguitars.com • e-mail: info@dangelicoguitars.com
P.O. Box 627 • Westfield, NJ 07090 • Tel: (732) 380-0995 • Fax: (732) 380-1303



Not All Acoustics Are Treated Equal

Carvin is proud to introduce the Cobalt Series of acoustic guitars. These full size, hand-crafted dreadnought acoustics offer features only found on liberally priced instruments. Premium selected woods and the Cobalt's special X-bracing yields a sweet acoustic tone with superb depth and brilliance. The Rapid Play™ low-action neck provides unmatched comfort and playability. The single cut-away models feature the Fishman® Matrix™ pickup and Prefix Plus™ preamp for awesome flexibility—plugged or unplugged. With 8 different models to choose from you won't find another acoustic that plays, sounds and offers the same high-end quality and features at an equivalent price. Call now for immediate shipment or order on-line at carvin.com/cobalt.

Cobalt Series Acoustics Feature:

- AA grade premium selected woods
- Special X-bracing for clear tone and resonance
- Solid Mahogany neck with smooth Satin finish
- Dovetail neck joint for superior sustain
- Rapid Play™ low-action neck
- Tusq® saddle for clear & vibrant sustain
- Ebony bridge pins with Abalone inlays
- Grover™ high quality chrome tuners
- Elixir NanoWeb™ long lasting strings
- Precise Carvin set-up & intonation

CARVIN

Cobalt SERIES



CARVIN

CARVIN

To ORDER or for FREE CATALOG

800.854.2235 carvin.com

WORLD'S #1 FACTORY DIRECT MUSIC STORE
Enter carvin.com's weekly FREE GEAR giveaway

GUITAR HEADQUARTERS

THE COOLEST GUITARS IN THE U.S.A.!



Washburn Dime 333DB
\$659⁹⁹ List: \$1059.90



Washburn Dime 333 Camouflage
\$659⁹⁹ List: \$1059.90



Music Man John Petrucci w/piezo bridge
\$CALL!



ESP Eclipse
\$899⁹⁹ List: \$1299.00



Ibanez AX-220
\$369⁹⁹ List: \$499.00



PRS Single Cutaway
\$CALL! For Lowest Price



PRS McCarty
\$CALL! For Lowest Price



Rickenbacker 360-12
\$CALL! For Lowest Price



Epiphone Slasher
\$159⁹⁹ List: \$499.00



Gibson Historic '58 L.P.
\$4199⁹⁹ List: \$5895.00



Ibanez S-370
\$449⁹⁹ List: \$579.99



Ibanez S-370 DXGM
\$489⁹⁹ List: \$649.99



Ibanez RGT-42BP
\$599⁹⁹ List: \$799.00



Ibanez RG-270 DX
\$369⁹⁹ List: \$449.00



Ibanez RG-320 QS
\$519⁹⁹ List: \$699.00



Ibanez RG-250 DX
\$399⁹⁹ List: \$699.00



ESP F-200
\$519⁹⁹ List: \$699.99



ESP MH-301
\$629⁹⁹ List: \$899.99



ESP MH-301
\$489⁹⁹ List: \$699.99



ESP MH-301
\$489⁹⁹ List: \$699.99



ESP Viper 301
\$459⁹⁹ List: \$649.99



Duesenberg Star Player
\$599⁹⁹ List: \$1199.99



Gibson L.P. Studio
\$1249⁹⁹ List: \$1990.00



Epiphone Goth SG
\$359⁹⁹ List: \$599.00



Carlo Robelli USH-500
\$249⁹⁹ List: \$499.99



Epiphone Poly V
\$199⁹⁹ List: \$799.00



Epiphone Poly X
\$199⁹⁹ List: \$799.00



Epiphone Poly Modern
\$169⁹⁹ List: \$799.00



Squier Strat Pack
\$279⁹⁹ List: \$425.99



Fender Highway 1 Strat
\$599⁹⁹ List: \$856.99



Squier Showmaster Sub-sonic
\$269⁹⁹ List: \$599.99



Fender Tom Delonge Strat
\$499⁹⁹ List: \$899.99



Fender Stevie Ray Vaughn Strat
\$1299⁹⁹ List: \$1849.99



Fender Classic '50's Strat
\$559⁹⁹ List: \$799.99



Fender Competition Mustang
\$499⁹⁹ List: \$699.99



Fender '72 Custom Telecaster
\$629⁹⁹ List: \$899.99



Brownsville MEZZ
\$259⁹⁹ List: \$429.95



Brownsville Soul Buddy
\$199⁹⁹ List: \$339.95

Brownsville USA-101
\$259⁹⁹ List: \$439.95

Brownsville 'The Bat'
\$199⁹⁹ List: \$339.95




























**GET OUR 164 PAGE FULL-COLOR CATALOG
1 YEAR FREE SUBSCRIPTION!**





INCREDIBLE! AMPS & EFFECTS!



RED HOT DEAL!
NO PAYMENTS!
INTEREST!
FOR 6 MONTHS!
ON ANY ON-LINE PURCHASE!

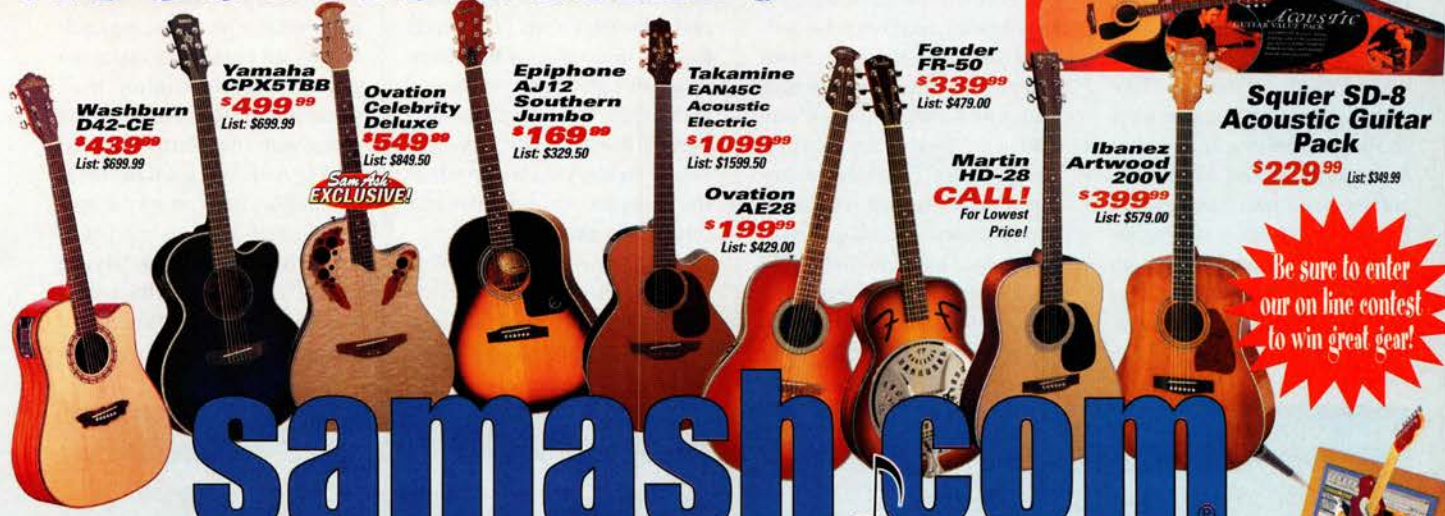
want a FREE catalog?
Call 1-800-4-SAMASH or
log on to www.samash.com
We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES/60 DAYS

Be sure to visit our website for the best deals in
Keyboards • Drums • Pro Audio • Software

NEW! OPEN 24 hours 7 days



AMAZING ACOUSTIC DEALS!



GREAT VALUE!
SAVE \$120!

Squier SD-8 Acoustic Guitar Pack
\$229.99 List: \$349.99

Be sure to enter
our on line contest
to win great gear!

samash.com

The on-line musical instrument megastore!
1-800-4-SAMASH • www.samash.com



Mention Code
GP16DP
When Ordering!

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide.

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 6 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. See our website, www.samash.com, for complete details. Offer expires 12/3/2002. Sam Ash is not responsible for any typographical errors or incorrect photos.

Bench Tests

Echoes of the Past

Danelectro Reel Echo and Spring King

By Barry Cleveland

Tape delay and spring reverb were mainstays of popular music during the '60s, and many major manufacturers produced one or both types of effects. Some of these products—such as the Fender tube Spring Reverb and the Market Electronics/Maestro Echoplex—are now considered classics, and command high prices on the vintage gear market. But these old boxes are typically bulky and fairly delicate, and often require regular tweaking to keep them operating properly—all factors that make them less than ideal for gigging guitarists.

Danelectro's Reel Echo and Spring King pedals (\$199 each) purport to provide classic delay and reverb tones, without the hassles associated with vintage boxes, and at a fraction of the cost. These pedals are very solidly constructed, can be powered by a 9V battery or the optional DA-1 AC adaptor (\$9), and sport cool paintjobs and retro knobs and switches. Sonically, they are clean and quiet, and though they don't offer true-bypass switching, I didn't notice any tone sucking or audio degradation.

Both pedals have standard mono 1/4" inputs and outputs, but the Reel Echo features a second jack that outputs just the dry signal for stereo effects.

Reel Echo

The Reel Echo was obviously modeled on the classic Echoplex tape delay—it even has a graphically-represented "tape" path, a sliding tape head-shaped knob for adjusting delay time, and a Sound On Sound switch. Despite the cosmetic resemblances, however, the Reel Echo has its own unique sound and feature set.

There's nothing new about getting a tape-delay sound out of a digital processor (in fact, one of the more successful examples is Danelectro's own Dan Echo pedal): a clean digital delay is modulated slightly to simulate tape flutter, and high frequencies are gradually filtered off successive repeats. The Reel Echo's Warble feature handles the first task, and a Lo-Fi knob lets you dial in varying amounts of high-end roll-off. To add to the fun, there's also a tone switch that toggles between tube and solid state settings, suppos-

Snapshot

Danelectro's Reel Echo and Spring King pedals (\$199 retail/\$169 street) provide oodles of antique ambiance in cool, cost-effective packages.

Kissing Cousins

Line 6 DL4 Delay Modeler: \$349 retail/\$249 street (reviewed July '00)

Little Lanilei Reverb Pedal: \$199 retail/\$159 street

edly mimicking the differences in voicing between the two types of tape delays. (Note that these controls affect the *delayed* sound only.)

On the upper section of the pedal are two footswitches and associated LEDs. Pressing the Echo switch engages the effect and lights the Tempo LED, which flashes in sync with the delay time—though there's no tap-tempo function. The other footswitch puts the Reel Echo into Sound On Sound mode, which resembles the Echoplex's sound-on-sound function in name only.

SOS. The Echoplex records onto a three-minute continuous loop tape cartridge, and its Sound

On Sound switch disengages the erase head, allowing you to overdub indefinitely onto that loop. The Reel Echo's Sound On Sound switch disengages the delay input—in other words, you can record a short phrase (up to 1.5 seconds, the pedal's maximum delay time) with the repeat knob turned up enough to make the phrase play indefinitely, then press Sound On Sound and play along with that phrase without adding to it. And speaking of regeneration, you can get the Reel Echo to self-oscillate, sort of like an Echoplex (think "flying saucer"), by cranking the repeat knob all the way up. However, if you attempt to have the saucer

The Ratings Game	Tone	Workmanship	Vibe	Value
Danelectro Reel Echo	♥♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥
Danelectro Spring King	♥♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

Reel Echo

- Lo-Fi control
- Sliding Speed Range knob
- Repeat knob
- Mix knob
- Tempo and S.O.S. LEDs
- Sound On Sound footswitch
- Solid State/Tube Tone switch
- Warble switch
- Echo bypass footswitch



Spring King

- Volume control
- Tone control
- Reverb control
- Kick Pad
- Bypass footswitch



"take off" by changing the delay time, all you get is digital glitching—that's *one* classic Echoplex effect you can't get with the Reel Echo.

Head To Head. The Reel Echo works best when connected between a guitar and an amp. When patched into an amp's effects loop, there was a noticeable degradation of signal quality. (It did, however, work quite well as an outboard processor in the aux loop of my recording mixer, so go figure.) The pedal's input is flexible enough to handle pickups ranging from mellow to mega-hot, and the unit worked well when

chained together with other pedals.

Does the Reel Echo sound exactly like an Echoplex? Of course not—but it does capture a great deal of the original's vibe. The Warble effect sounds more like a very nice chorus than tape flutter to me, and only the first half of the lo-fi knob's range is particularly useful. Still, I was able to get some great sounds by using them in combination with the tone switch. My favorite

setting was Warble on, lo-fi off, and tone switched to tube.

One very important characteristic that the Reel Echo *does* have in common with the Echoplex is that it is fun and inspiring to use. Add to that the Reel Echo's no-maintenance and hassle-free performance, easy portability, and bargain price, and you'll want to rush right down to your local music store without delay...delay...delay.

Spring King

The pale-yellow Spring King is an analog device containing an actual reverb tank with three eight-inch springs. Its three brown chicken-headed control knobs couldn't be simpler to use: Volume controls the input level to the reverb tank (*not* the overall volume), tone darkens or brightens the color of the reverb, and reverb determines how much effect is blended with the dry signal. The front panel also contains an oval-shaped rubber Kick Pad. This isn't connected to anything, it just provides a convenient spot to give the Spring King a good whack should you decide to add some clamorous "boings" to your performance.

After donning my baggies and waxing my board, I put the Spring King through its paces. I patched the pedal between a Les Paul and a Rivera Thirty-Two amp, and the first thing I noticed was that even with the King's volume control all the way down, the unit still produced a slight cinderblock room sound. Though that wasn't a particularly pleasing effect, I was quickly able to dial in more desirable sounds by increasing the volume and setting the tone and reverb controls to twelve o'clock. That brought the King to life, and soon I was surfing through a surprising variety of tonal possibilities.

The key to getting the best performance out of the Spring King is adjusting the input volume properly—too little level and it sounds tinny and wimpy, too much and it gets nasty. The other two controls are also effective over their entire ranges. The tone control provides a nice palate of coloration from dark and muffled to bright and ultra-sproingy, and the reverb control gradually introduces more wet signal into the mix, rather than heaping it on all at once.

The Spring King's tone can't compare to, say, a Fender tube spring reverb, or even a full-sized spring reverb in a good guitar amp. After all, there are no tubes to give it that sort of smoothness and warmth. Nonetheless, Dano's new box has *lots* of personality—and at \$199, the King rules!

Contact Info

Danelectro, Box 5030, San Clemente, CA 92674; (949) 498-9854; danelectro.com.



CS-336 The Ultimate Semi-Hollowbody Electric Guitar

To see how we make this extraordinary guitar—from carving out its solid mahogany back to the final touches and tuning, each step carefully attended to by the finest professional craftsmen—visit www.gibsoncustom.com and click on the CS-336 banner or call 1-800-4GIBSON for more information.



shown in tangerine burst



The World's Finest Guitars

WWW.GIBSONCUSTOM.COM

Redefining Coated Strings



Choose Phosphor Bronze for traditional, warm acoustic tone or 80/20 Bronze for crisp, bright tone.

D'Addario's EXP Coated strings combine generations of string making experience with our new coated technology to create the ultimate extended life string.



What makes EXPs different from other coated strings?

We apply an ultra-fine layer of corrosion-resistant EXP Coating to the wrap wire BEFORE it's wound onto the core. This revolutionary process maintains the inherent tonal characteristics and natural feel of the strings, allowing you to play, and sound great, longer - 3 to 4 times longer! Designed by musicians, for musicians!



Manufactured &
Printed in USA

D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA • www.daddario.com



Bench Tests

High and Mighty

Veillette Gryphon MK IV Hi-Tuned 12-String

By Joe Gore

It's funny how many electric guitarists who have stretched their range downward via 7-string and baritone guitars have been less eager to explore the soprano register. But that may change once a few players get their mitts on the gorgeous Gryphon MK IV Hi-Tuned 12-String (\$2,025). The brainchild of Woodstock luthier Joe Veillette, the Gryphon is tuned to *D* above standard *E*. Fitted with all unison strings (as opposed to the mixed unisons and octaves of regular 12-strings), this guitar overlaps with a standard mandolin's range, adding an extra fourth below the mando's low-*G* string. It's important to note, however, that any guitarist can play the Gryphon without having to learn a new tuning.

Less is More

One of the few precedents for Veillette's

- Poplar body
- Maple top
- Alvarez 500II pickup/preamp system
- LaBella GR-12 strings

- Gotoh mini tuners
- Maple neck
- 18 1/2"-scale wenge fretboard
- 21 frets



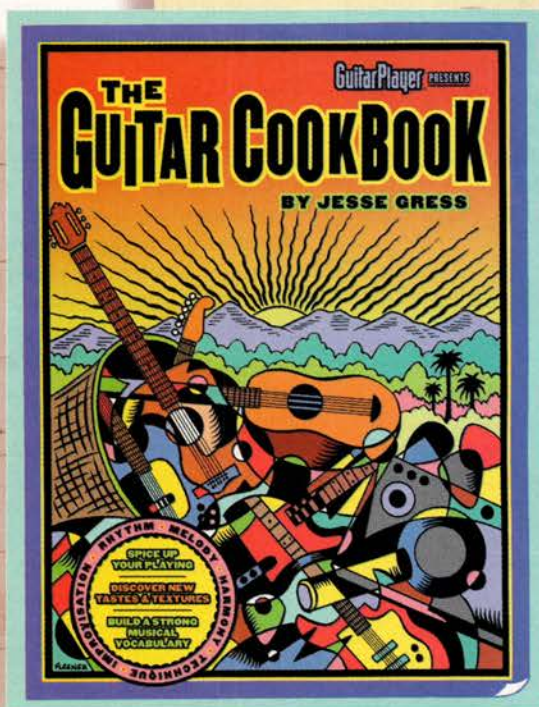
Snapshot

The Veillette Gryphon MK IV Hi-Tuned 12-String (\$2,025 retail/street price N/A), is a short-scale, solidbody that uses a high-*D* tuning to provide shimmering rhythm and lead sounds that overlap into the mandolin range.

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Veillette Gryphon MK IV	★★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

Dig In.



Softcover, 240 pages,
ISBN 0-87930-633-5, \$24.95

The Guitar Cookbook spices up the practical basics with an inspirational twist: music is as good as you make it, through individual taste and personal style. Like Jesse says, "Music has one bottom line: if it sounds good to you, it is good. Developing strong musical opinions is as important as honing your chops."

Guitar Player's own music editor Jesse Gress dishes up plenty of instruction and inspiration in his latest step-by-step guide, **The Guitar Cookbook**. Whether you're a beginning, intermediate or advanced player, this user-friendly collection of guitar music "recipes" helps you unlock the logic and art of your instrument's fingerboard.

With hundreds of musical examples and exercises, Jesse covers all the ingredients for cooking up tasty tunes: notation, tuning and intonation, rhythm, melody, scales, motifs, harmony, technique, and improvisation. Even if you play only by ear, you'll develop a personalized vocabulary and solid techniques that make new musical ideas sizzle in rock, blues, jazz, country, and more.



Available at book and music stores everywhere.
Or call toll free (866) 222-5232.

6600 Silacci Way • Gilroy, CA 95020 USA
phone: toll free (866) 222-5232 or (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.

GP0212

Bench Tests

High and Mighty

petite, 18¹/₂"-scale design is the 1960s Vox Phantom 12 (resurrected a few years back as the Vox Mini XII). But while the Vox featured magnetic pickups, the Gryphon relies on an Alvarez under-saddle piezo system—a detail that contributes to the guitar's knockout appearance. Dig how the dark wenge-wood of the 21-fret fingerboard and immaculately carved bridge frame the body's gorgeously figured maple top. Equally handsome is the asymmetrical headstock with

its 12 mini-Gotoh tuners.

The Gryphon feels great, too. The 5.5 lb ax balances beautifully, and the expertly rendered jumbo frets afford great control over the strings. But the most exciting thing about the Gryphon is its glistening treble response. I generally loathe the sound of piezo pickups, but I loved the Gryphon's tone—perhaps because the piezo quackiness is less pronounced in the

upper registers. The 3-band EQ (with sweepable midrange) is simple and effective, but you must remove the entire preamp assembly to replace the 9-volt battery.

Flying High

Crafty players will discover dozens of uses for the Gryphon. Its strings are spaced widely enough for fingerstyle playing, and the all-unison tuning makes the Gryphon more suitable for full-range, single-note work than regular 12-strings. With its huge, ultra-present sound, the Gryphon excels as a doubling instrument. Duplicating standard rhythm guitar parts offers an exciting variation on Nashville high-stringing, while doubling single-note melodies at the octave gives them piano-like authority.

But the Gryphon also has a beautiful solo voice—one that can easily mimic the mandolin, bouzouki, tres, cuatro, and other double-course instruments. In other words, the Gryphon excels as an all-purpose "ethno" ax. Bottom line: Anyone hungering for a taste of something different will find a lot to dig about the Gryphon. You definitely won't find a better legal way of getting high!

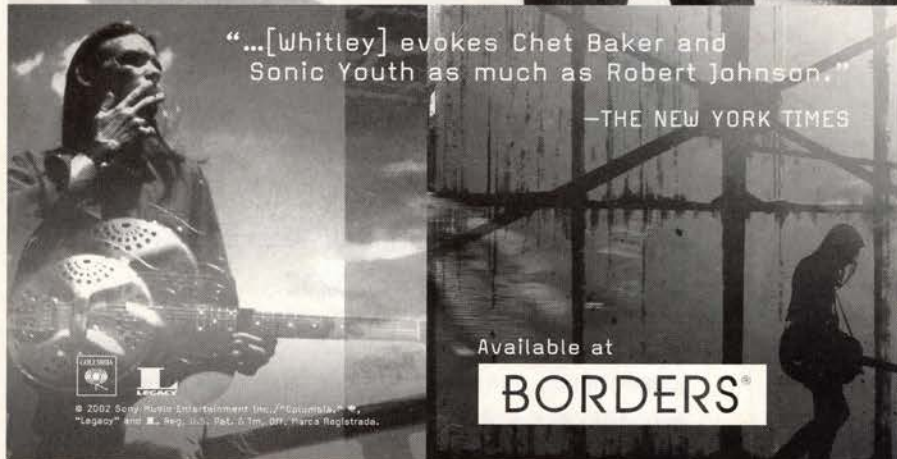


CHRIS WHITLEY
Long way around
AN ANTHOLOGY 1991-2001 ★

The first-ever collection of fan favorites, rarities and unreleased material from one of the most compelling artists to emerge in the last decade.

Available NOW on Columbia/Legacy.

www.legacyrecordings.com/chriswhitley



"...[Whitley] evokes Chet Baker and Sonic Youth as much as Robert Johnson."
—THE NEW YORK TIMES

Available at
BORDERS

© 2002 Sony Music Entertainment Inc./Columbia, "Legacy" and Reg. U.S. Pat. & Tm. Off. Marca Registrada.

Contact Info

Veillette Guitars, 2628 Route 212, Woodstock, NY 12498; (845) 679-6154; veilletteguitars.com.

"You won't go wrong with this book."

—JOHN SCOFIELD

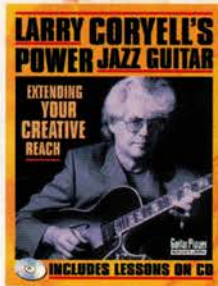


Reach new heights of creative musical achievement in soloing, comping, and technique with virtuoso guitarist Larry Coryell at your side. More than a method or exercise book, *Larry Coryell's Power Jazz Guitar* takes you deep inside the music to release the creativity that simmers between your ideas and your fretboard.

Available at book and music stores everywhere.

Or call toll free (866) 222-5232.

Paperback with CD
\$19.95
ISBN 0-87930-697-1



6600 Silacci Way • Gilroy, CA 95020 USA
phone: toll free (866) 222-5232 or (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

GP0205

SANTANA™ SE

The revised Santana SE

Now featuring sparkling white pearloid inlays, 3-layer pickguard, arm carve for extra comfort, bound fingerboard and headstock and hot new pickups.

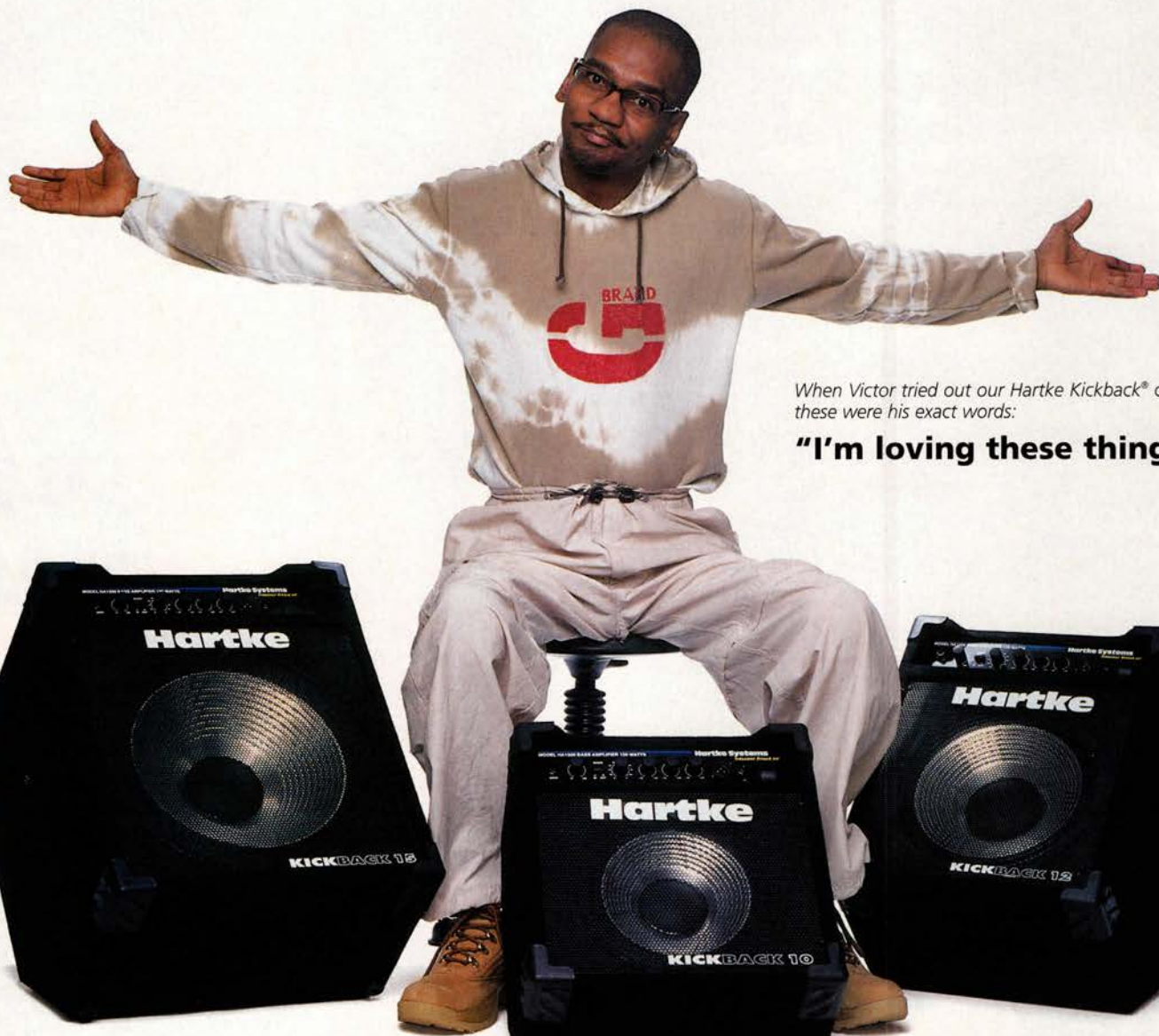
Available in six great colors



PRS PAUL
REED
SMITH
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666
www.prsguitars.com

Meet Victor Bailey's latest collaborators.



When Victor tried out our Hartke Kickback® combos, these were his exact words:

"I'm loving these things!"

KB 15 15" Aluminum Cone Driver

KB 10 10" Aluminum Cone Driver

KB 12 12" Aluminum Cone Driver

And a few of Victor's other collaborators: Jim Beard, Walter Beasley, Mary J. Blige, Michael Brecker, Alex Bugnon, Regina Carter, Billy Cobham, Will Downing, Bill Evans, Faith Evans, Expose, Force MD, Godchildren Of Soul, Omar Hakim, George Howard, Madonna, Metro, Jason Miles, Najee, Philippe Saisse, Santana, Steps Ahead, Urban Knights, Sadao Watanabe, Weather Report, Lenny White, Kimo Williams, Joe Zawinul & Zawinul Syndicate

Hartke®

For more info on the Hartke Kickback® Series and other great Hartke bass products checkout www.hartke.com

©2002 Samson

Bench Tests

Tone Portal



Line 6 GuitarPort

By Barry Cleveland

GuitarPort (\$229 retail) is a unique product consisting of a small USB audio interface and various types of software. Right out of the box it provides software versions of some of Line 6's popular amplifier and effects models, and a multi-faceted audio player featuring great jamming and skill-building tools. But if you subscribe to GuitarPort Online (currently \$7.99 per month), it becomes a portal to an ever-expanding array of products and services, including a library of jam-along tracks.

The hardware part of GuitarPort is a Moderne-looking red plastic box that connects to your PC's USB port (or a powered USB hub). The simple interface includes a guitar jack, a large volume dial, a status LED, 1/8" stereo inputs and outputs, stereo RCA outputs, and a USB socket. GuitarPort's 24-bit A/D/A conversion and 32-bit floating point DSP processing ensure excellent sound quality, and Flash firmware updates via USB will be periodically available.

The software user interface resembles a Web browser (and functions as one when connected to GuitarPort Online), with



- Guitar input
- Volume dial
- Multicolored LED
- I/O panel

Snapshot

GuitarPort (\$229 retail/\$169 street) combines a hardware USB interface with various types of audio and skill-building software, as well as functioning as a portal to GuitarPort Online, a subscription-based online resource featuring guitarist-oriented products and services. GuitarPort earns an Editors' Pick Award.


The Ratings Game	Sounds	Flexibility	Ease of Use	Value [basic unit]	Value [with GuitarPort Online]
Line 6 GuitarPort 	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥

Excellent = ♥♥♥♥♥

What else do you need?

Piezo Bridge Pickups, EQ.w/Chorus, EQ.w/Tuner, EQ.w/Notch, Mag-Piezo Blender EQ, Mic Blender EQ, Parametric EQ, 6Band Graphic EQ, Soundhole Magnetic Pickup, Active Electronics for Electric Guitars, Piezo tailpiece and more...



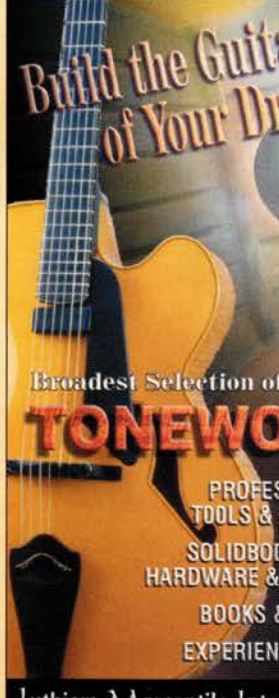
Auto Bat. LED
Anti Feedback SW.
Phantom power Ind. with real balanced XLR
Master Volume
Mag-Piezo Blender
Microphone Fader
4 Band Equalizer

Model: HT-TBL

www.artecsound.com
THE DREAM OF ACOUSTOPIA

ARTEC ARTEC SOUND ELECTRONICS CO.
e-mail: info@artecsound.com

Build the Guitar of Your Dreams...



Broadest Selection of Quality —
TONWOODS

PROFESSIONAL
TOOLS & SUPPLIES
SOLIDBODY WOODS
HARDWARE & ELECTRONICS
BOOKS & VIDEOS
EXPERIENCED STAFF


Luthiers Mercantile International, Inc.
~Complete Supplies for the Stringed Instrument Maker~

CALL FOR A FREE CATALOG
1-800-477-4437
lmi@lmi.com

Photo: Lotus 17" Model archtop by Taku Sakashta

DEERING

The Great American Banjo



The Crossfire Electric banjo

BELA FLECK

Bela Fleck performs with a Deering 6-string banjo, played like a guitar, and The Crossfire, Patented Electric Banjo.

If you appreciate owning the finest banjo money can buy, a Deering banjo is your best choice.

DEERING
Quality Banjos
Dept. 7, 3733 Kenora Dr.,
Spring Valley, CA 91977
Free Catalog
Call (800) 845-7791
Deering, America's Favorite Banjo
www.deeringbanjos.com

DEERING
banjo company
STRUNG INSTRUMENTS

the new SHUBB string winder



No screw or rivet, so it won't loosen up and wobble!

durable
 efficient
 attractive
 ergonomic

suggested list price: \$7.95

ask at your favorite music store or contact
Shubb Capos • 707-876-3001
info@shubb.com • www.shubb.com

Tone Portal

amplifier and effect information occupying the top portion of the screen. The screen can get a little crowded at times—depending on which functions are selected—but the arrangement is reasonably ergonomic and intuitive, and the most recent version allows you to collapse amp and effects windows to make room for other displays. Other important information is organized under six tabs:

GuitarPort Online. Displays links to news items, feature stories, forums, featured tones, tracks, licks, lessons, and more. This is also where you'll find graphic scale and chord generators, and where you update your online account information.

Tracks. This is where you select and load tracks, lessons, and other audio, with a choice of Online (where you download new tracks), Hard Disk (where previously downloaded tracks reside), and CD (for ripping tracks from your CDs).

Tones. Where you select and load available tones, optimize them for single coil or humbucker pickups, and manage them using your personal Tone Locker.

Artists & Gear. A database of some of the world's greatest electric guitarists that features bios, discographies (with links to online retailers), their gear and effects, and tones and jam tracks if they're available.

Tuner. A simple yet accurate tuner with detuning capabilities.

Help. Where you'll find answers to lots of questions.

Tones

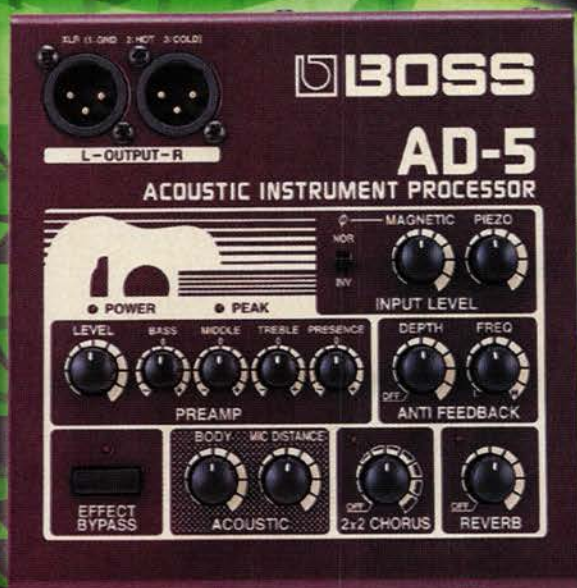
The GuitarPort comes with 80 very useful preset tones, but the real fun is creating your own from the available amp and effects models. You can choose from ten amplifier models and four simultaneous effects. The amps are identical to those found in the latest version of POD, and include three Fenders ('53 Deluxe, '64 Deluxe, '59 Bassman), two Marshalls ('68 50-watt plexi, '83 100-watt JCM 800), a '67 Vox AC30 top boost, a '94 Mesa Boogie Rectifier, an '87 Roland Jazz Chorus 120, and Line 6 In-sane and Classic Fuzz models. When you select an amp, a graphic representation of the actual amp's control panel appears, and each control is designed to respond in the same way that the non-virtual control would. There's also a selection of ten speaker cabs—including 1x12, 2x12, 4x10, and 4x12 configurations—that can be paired with any amp.

Effects include delay, reverb (room and spring), compression (five ratios), and modulation (chorus, flanger, rotary, and tremolo). Each effect is graphically represented as a stompbox, and you adjust parameters using virtual knobs. Also included are a chromatic

I've worked at my job
for the last 10 years,
through times of
inspiration and times
of creative drought,
and my boss has
never let me down.

Damn, I love my work.

MEET MY BOSS



AD-5 Acoustic Processor

BOSS®

www.BossUS.com Ph: (323) 890-3700
FaxBack Information: (323) 890-3780
Doc #10187

MEET MUSIC'S HOTTEST NEW PRODUCER



Whether you're creating a simple demo disk or full-blown CD project, Yamaha's new AW16G digital audio workstation makes studio-quality recording easier and more affordable than ever. Check out all you get for only \$1,299*:

- 16-Track recorder
- Record up to 8 tracks at a time
- 20GB Hard drive
- 24-Bit A/D and D/A conversion
- No data compression
- 2 Stereo digital effect processors
- 4-Band fully parametric EQ and dynamics on all inputs
- Mastering tools
- Integral CD-RW drive
- Guitar effects with amp simulation
- MIDI remote capabilities
- Cakewalk® Sonar™ 2.0 test drive software
- Data compatibility with AW4416 and AW2816 workstations
- Quick loop sampler
- Import/export .wav files

You've got to work with this guy! Once again, Yamaha gives you more for less.

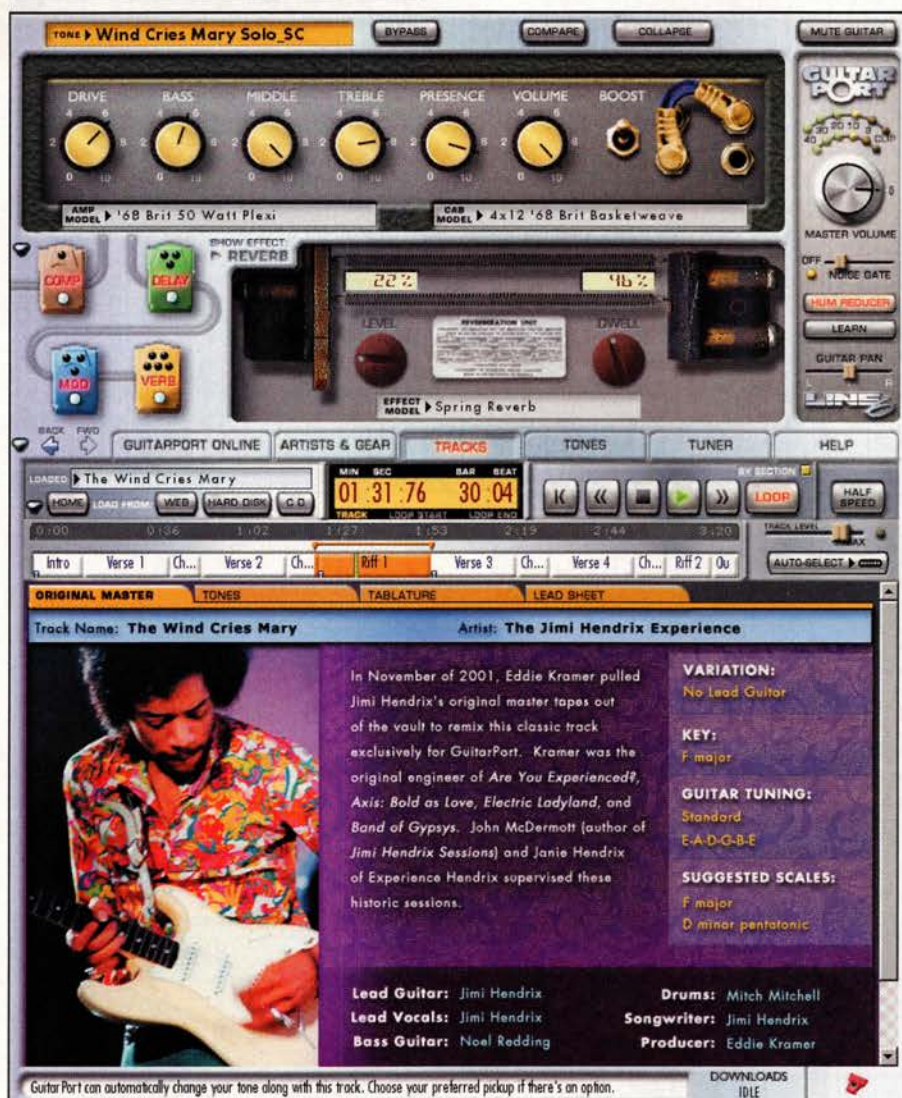


YAMAHA

CREATING 'KANDO' TOGETHER

© 2002 Yamaha Corporation of America, Pro Audio Products, P.O. Box 6600, Buena Park, CA 90622. www.yamaha.com/proaudio For literature, call (877)YAMAHA5
Yamaha is a registered trademark of Yamaha Corporation. All rights reserved. *MSRP

Tone Portal



Browser window showing the amp and effects interfaces, and a Tracks page for Hendrix's "The Wind Cries Mary."

System Requirements


In order to use GuitarPort you need to have a USB-enabled PC (Line 6 hopes to release a Mac version in the future) running Windows 98SE/ME/2000/XP with a Pentium II 400 MHz or better processor, an AGP video card with 800x600 graphics, a minimum of 128MB RAM, and 40MB of free hard disk space. Installation is a breeze—the installer guides you through the process step by step, analyzing your system and letting you know when some hardware requirement hasn't been met or whether additional software is needed.

tuner and an astonishingly effective intelligent hum reducer that analyzes and exterminates your guitar's specific noisiness. Besides using these models in GuitarPort's various applications, they may also be used for recording directly into any DirectSound or MME compatible recording software.

Audio Player

The GuitarPort allows you to jam along with


nearly any kind of audio—CDs, mp3s, WAV and AIFF files, etc.—and the device includes phrase-trainer technology such as looping and half-speed playback without pitch change. This feature really comes to life when you connect to GuitarPort Online. You can download hundreds of studio-quality tracks recorded by professional musicians and celebrities (such as the actual Band of Gypsies and Double Trouble rhythm sections). GuitarPort automatically



"Always for the better"

The pickup!

of the musician!
by the musician!
for the musician!



PLASMA SERIES
wide range of tones
fully balanced
clear & clean sound
powerful sound

www.teslatek.com
e-mail: info@teslatek.com



New, used, and vintage guitars, amps, and more. Plus CD's, books, videos, and accessories.

Call today for your **FREE CATALOG**, or order online at www.elderly.com

1100 N. Washington
PO Box 14210-GP
Lansing, MI 48901 USA
(517) 372-7890
fax (517) 372-5155
www.elderly.com



Tone Portal

loads the appropriate guitar tones and effects patches, artist and gear information, historical and production notes, and, in many cases, even tablature. Versions of each song with and without the guitar parts are available, so once you learn the licks, you can play along with the rhythm section unaccompanied. In addition to classic songs, there are also covers of more recent tunes, a library of original compositions created just for GuitarPort Online, drum loops, bass and drum grooves, and generic style tracks.

There's More

Beyond simply playing CDs, GuitarPort's CD Tone Link feature accesses a database containing information on select discs that automatically loads in tones and song location markers. For example, I popped in a Jeff Beck CD and selected "You Know What I Mean," and a few moments later, I was jamming along using a decent approximation of Beck's tones (rhythm and lead), looking at a graph of the song structure, and reading about the song (key and tuning) and recording (label, release date, composers, producer, etc.). Awesome!

Portents of the Future

Perhaps the most exciting thing about GuitarPort is that it is an open-ended system.

How Do I Use This Thing?

GuitarPort's multi-faceted nature, while one of its strengths, can make the product difficult to grasp. Here are a few applications I found particularly useful:

- Say you enjoy learning guitar parts from CDs, but you find that having to set your amp up next to your CD player, tweak it to get an appropriate tone, and fiddle around with your CD player's « and » controls to repeat a tricky lick is a pain. With GuitarPort, you can just plug your guitar in, load a song (complete with tones and song markers), tune-up using the onboard tuner, and be playing in no time. If necessary, you can select a tricky section, loop it, and even slow it down to half-speed without changing the pitch.
- Curious about a tone on a particular track (such as Jeff Beck's "You Know What I Mean") and want to know how it was created? Load the track and the gear settings will be revealed. You can also pop in a CD, and see if GuitarPort's database can cough up the production notes for the album.
- Want to record some riffs or a song idea to your hard disk recorder without having to fire up your main guitar rig? Just plug into GuitarPort, load a tone, launch your recording software, and you'll be tracking while the idea is still fresh in mind.
- Working on a song arrangement and want to quickly try out alternative voicings and/or inversions of the chords? Simply select those chords in GuitarPort's Chord Generator, and it will graphically display the options.

—BC

Contact Info

Line 6, 29901 Agoura Road, Agoura Hills, CA 91301; (818) 575-3600; www.line6.com.

This product is already deep—I've only touched upon some of its primary features—and, according to Line 6, there's lots more coming. The company is keeping most of the cat in the bag for now, but it's a safe bet that further involvement

of pro players and partnerships with music schools will figure prominently in the picture. If you haven't already looked into this promising portal I suggest you do so—you may just see your future.



all you ever wanted
and more...
The Multitone



All-tube, three channels and much more...

amps with attitude™

US distribution: Eden Electronics, Inc. phone 763 675 3650
Outside of the US: Koch Guitar Electronics phone +31 (0)33 463 4533
www.koch-amps.com

The Case Specialists



FOOT PEDAL CASE
Small 23x13x4 1/2" - \$119
Large 30x15x4 1/2" - \$149

GUITAR CASE BLOWOUT!
\$99 strat, acoustic, and bass



SHOCK RACKS
3/8" Ply, 2" Foam
10SP \$399
16SP \$449
21SP \$499

Cases also Available for Drums, Amps, Mixers, Rack Mount Equipment, Keyboards, etc...

Call for pricing on standard or custom designed cases!

www.discount-distributors.com
800-346-4638 (in NY) 631-563-8326

ALL PARTS

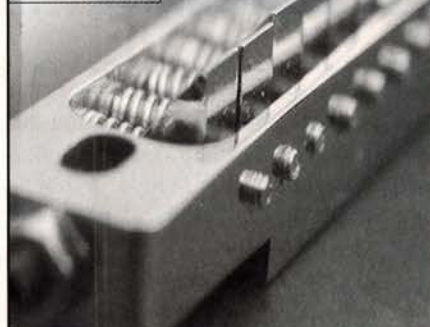
America's Premier Guitar & Bass Parts Supplier

GET IT RIGHT!

rightpart
rightfit
rightprice



TITANIUM SADDLES



Send \$4 U.S. for COLOR CATALOG 13027 Brittmoore Park Drive, Houston, Texas 77041

The source for Guitar Books, Videos, DVDs, CD-Roms, Magazines, and more!!



Guitar Kits

Comes with everything you need to assemble an electric guitar, including: Solid Basswood Body, Neck, Pick-guard, Pick-ups, Tuners, Bridge, Jack, etc. It even comes with a set of strings and a cord. Just Shape headstock, paint, assemble, & set-up.

S-style Guitar Kits.....\$119.00
 T-style Guitar Kits.....\$119.00
 P-style Bass Kits.....\$139.00



Most Orders
Shipped within
24 Hours



eMedia Blues Guitar Legends CD-ROM

The ultimate way to learn classic Blues songs. Music notation is highlighted, while an animated fretboard displays fingerings in real-time, so that you don't even have to read music. Including Stevie Ray Vaughan's "Crossfire", Robert Cray's "Smoking Gun", B.B. King's "The Thrill is Gone", and seven more. For Windows or Mac.....\$29.95

Also In Stock

Media Guitar Method #1.....\$49.95 (Save \$10.00)
 Media Guitar Method #2.....\$49.95 (Save \$10.00)
 Media Bass Method.....\$49.95 (Save \$10.00)
 Media Guitar Songs #1.....\$29.95

We stock
**Maverick &
Windsong**
Guitars

Hot New DVD's



We have Hundreds of
Guitar Related Books to Choose From



www.jklutherie.com

Orders Only **800-344-8880**

Visit our Retail Store
34 West State Road, Cleves, OH 45002
Just 30 Minutes West of Downtown Cincinnati

JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

See us at:

Arlington, TX Oct 19 & 20
 Dearborn, MI Nov 9 & 10
 Phila, PA Nov 23 & 24

E-mail: guitar@jklutherie.com

Local, Fax, Foreign, & Part: **513-353-3320**
 Prices subject to change without notice.



We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education).

21st Anniversary!

Get 2 FREE CDs—see coupon!

We bet **YOU** will hear with **Perfect Pitch**

...with this secret key that unlocks your natural ear for music!

Learn to recognize
EXACT tones and
chords—**BY EAR!**

Close your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE TONE YOU HEAR?

No clue?

Play any chord at random. Listen carefully. Is it E major...A minor...F#7?

Still stumped? Don't worry!

Many musicians are shocked to discover how little pitch recognition they actually possess. Yet with just a few ear-opening instructions, we bet YOU will begin to name tones and chords—**ALL BY EAR**—regardless of your current ability.

And we'll prove it to you!

Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Why? Because music is a *hearing* art.

Whether you perform, compose, arrange, play by ear, improvise, sight-read, or just enjoy listening to music, all your talents are **ROOTED** in your command of the musical language—your ability to hear and evaluate *itches*. Perfect Pitch is the Master Key that *unlocks* your natural ear for music—so you can:

- Copy chords *straight off* a CD
- Find desired tones **BY EAR**—instead of searching by hand or eye
- Sing tones *directly from memory*
- Hear sheet music *mentally*—in correct pitch

■ Identify keys of songs *by ear alone*

■ Master the language of music...*and more!*

Perfect Pitch *maximizes* your ear so your playing and creativity can **EXPLODE**. Your performance *automatically* becomes more refined, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe have told us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

Perfect Pitch is already a *natural talent* hidden deep inside you, crying to be set free. To discover your own Perfect Pitch, all you need is the personal guidance you get from David Lucas Burge in his **Perfect Pitch® Ear Training SuperCourse**—the #1 world best-selling music self-development series for 21 years straight.

Research at two leading universities (see web site) plus *thousands* of musicians—of all instruments and all styles—have long proven this powerful method for gaining the ultimate ear for music.

These are real people like you—musicians in over 120 countries.

The Secret to Perfect Pitch:

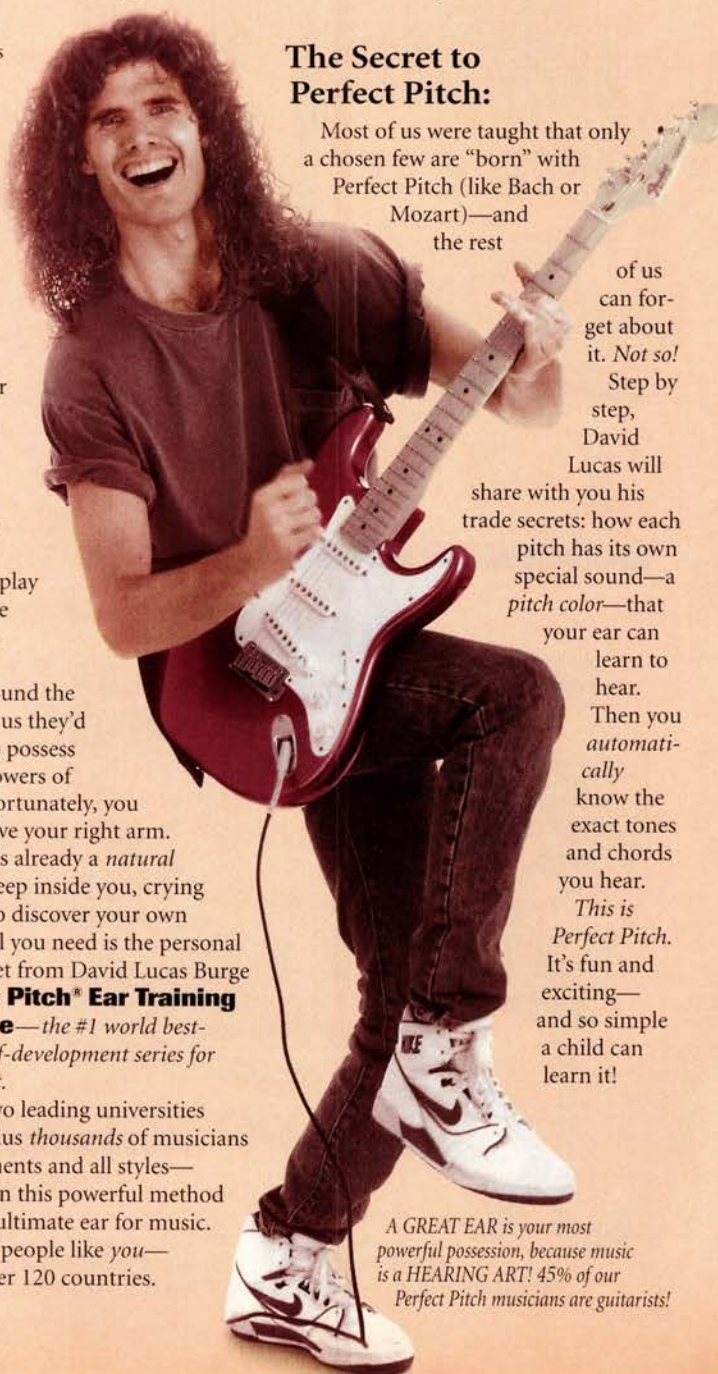
Most of us were taught that only a chosen few are “born” with Perfect Pitch (like Bach or Mozart)—and the rest

of us can forget about it. *Not so!* Step by step, David Lucas will

share with you his trade secrets: how each pitch has its own special sound—a *pitch color*—that your ear can

learn to hear. Then you *automatically* know the exact tones and chords you hear.

This is Perfect Pitch. It's fun and exciting—and so simple a child can learn it!



A GREAT EAR is your most powerful possession, because music is a **HEARING ART!** 45% of our Perfect Pitch musicians are guitarists!

Outside USA and Canada, call: 641-472-3100

► Save **\$30** online at **EarTraining.com/Guitar-335** or call now: **1-888-745-8880**

Here's our Bet:

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We bet YOU will experience the Perfect Pitch difference—*right away!* If you don't, we lose. Simply return your

Course for a full refund—but keep your bonus CD on **RELATIVE PITCH** that we'll send FREE with your order.

Here David Lucas demonstrates how Perfect Pitch and Relative Pitch work together—to unleash your own intelligent ear for music. You'll learn how you are *set free* or *held back* in music by what you can or can not hear. This enlightening audio CD is worth many times its \$14.95 value, but it's yours FREE just

for trying out the **Perfect Pitch® Ear Training SuperCourse!**

Our Bet continues...

We bet you'll be pretty *excited* when you experience your own Perfect Pitch for the very first time! *But your first taste is only the beginning.* With just a few minutes of daily listening, your ear will naturally unfold even further. Try out the Perfect Pitch listening techniques you will learn on your first 5 CDs. You must notice *dramatic improvements* in 1) your ear, 2) your playing, and 3) your own enjoyment—in only 40 days—or just return the Course for a full prompt refund, *no questions asked.* If you choose

to keep your Course (*and we bet you will*), you'll enjoy 3 more CDs (*all included*) with advanced Master Classes.

Whatever you decide, you keep your valuable bonus CD on Relative Pitch as your FREE gift! *Is this bet stacked in your favor or what?*

Join musicians around the world who have discovered a new secret for success with the **Perfect Pitch Ear Training SuperCourse:**

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M.
- "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." B.B.
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P.
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H.
- "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it." J.W.
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B.
- "In three short weeks I've noticed a vast difference in my listening skills." T.E.
- "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." M.U.
- "Although I was skeptical at first, I am now awed." R.H.
- "It's like hearing in a whole new dimension." L.S.
- "I wish I could have had this 30 years ago!" R.B.
- "Very necessary for someone who wants to become a pro." L.K.
- "This is absolutely what I had been searching for." D.F.
- "Mr. Burge—you've changed my life!" T.B.
- "Learn it or be left behind." P.S. ...

How can we make this bet?

We have backed the David Lucas Burge **Perfect Pitch® Ear Training SuperCourse** for 21 years now, because—IT WORKS! We've found that 97.5% of our new musicians experience their first taste of Perfect Pitch—*immediately!* (The rest usually get it after they listen a little closer.) With this instant success rate, we get very few returns.

"Will I really hear it for myself?"

Yes, we *guarantee* YOU will hear it—IMMEDIATELY—or you receive a full refund (*you have our 21-year stamp on it!*)

Imagine all the talents that Perfect Pitch can open up in YOU—to advance your playing, your singing, your own creativity and confidence. But then again—*how will you ever know until you experience Perfect Pitch for yourself?*

Don't wait and wonder. Get your own **Perfect Pitch® Ear Training SuperCourse**. Order right now online—or call us 24 hours—or you can mail the coupon at right. *Just do it now—and hear it with your OWN EARS!*

Celebrating 21 years of perfect listening skills!

The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge



For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs**—with this **\$30 discount offer** (see coupon!)

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate and dramatic improvements* in 1) my ear, 2) my playing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked.* If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My FREE 74-minute CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund! I will ALSO receive: Perfect Pitch for Children (also a \$15 gift)! Send me: ☐ Audio CDs ☐ Audio Cassettes

List price: \$169 + \$6 shipping.

Your **DIRECT** price: only \$139 + \$6 for Priority RUSH shipping. **You save \$30!**

Check here if you are not yet ready to try the Course:

☐ Send me the research from 2 universities—FREE!

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
E-MAIL ADDRESS _____

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

Make check or money order payable to **EarTraining.com**. Canadian postal money orders are welcome in U.S. funds. Shipping charges for orders outside USA and Canada: \$5 for more information, or \$16 for the Perfect Pitch Ear Training SuperCourse (via airmail). U.S. funds only; Iowa residents add 5% tax.

☐ Easy Pay Plan available. Call or see our web site. ☐ Check/money order enclosed.

CARD NUMBER _____ EXPIRATION DATE _____
► Mail to: _____ Or fax to: 1-641-472-2700

EarTraining.com

Special Offer Code: Guitar-335 (\$30 off/2 free CDs)

1200 E. Burlington Avenue, Fairfield, IA 52556

HEAR IT FOR YOURSELF! Save \$30 and get TWO FREE bonus CDs — our 21st Year! ►

Order now at **EarTraining.com** or call **1-888-745-8880**

Outside USA and Canada, call: 641-472-3100

Mel Bay *Absolutely the Best in* Jazz Guitar!



Six Essential Fingerings for the Jazz Guitarist

By Jimmy Bruno. This book provides a concise reference to help improve comprehension of the fingerboard. It takes the overwhelming number of scale fingering possibilities and narrows them down to six fingerings that are fairly symmetrical. Introduces major scales, the dorian mode, the mixolydian mode, natural minor scales, harmonic minor scales, and melodic minor scales. This text provides the foundation necessary for the guitarist to progress to learning more complex fingerings. 32 pages. **Book** (20001) \$9.95.



The Music of Django Reinhardt

By Stan Ayeroff. In this exciting book, the author has compiled precise solo transcriptions (in notation only) as well as a thorough analysis of each. There is also a complete "how to" section that is like a book in itself. This book contains some of Django's best work. Multiple versions of many solos are included to show Django's musical development over his long career. Studying the music of the master of Gypsy Jazz can help lay a solid foundation for your own sound and style. 272 pages. **Book** (97021) \$29.95.

Essential Jazz Lines in the Style of John Coltrane: Guitar Edition

By Corey Christiansen & Kim Bock. To help the student better understand Coltrane's bebop style of improvising, the authors first discuss the use of guide tones, bebop scales, the three to flat-nine concept, targeting, and other techniques.

Then the text presents numerous one, two, and three-measure jazz lines in Coltrane's style in notation and tablature, grouped by harmonic context. The companion play-along CD provides the rhythm parts for each section. 64 pages.

Book/CD set (998708CD) \$17.95.

Barry Galbraith Guitar Solos: Thirteen Standards

Arranged by Barry Galbraith, compiled by Jim Lichens. Barry Galbraith was one of the best jazz guitarists of the 1950s as well as a fine arranger who would write out his settings of standards for his students. This book takes 13 of Barry's rough, hand-written arrangements and adds chord symbols, left-hand fingering, and tablature. The companion CD was recorded by John Purse. Also includes quotes about Barry from many other famous musicians, a 7-page article on Barry by his son Don, an obituary by George Russell, and numerous pictures of Barry at different times in his life. 56 pages.

Book/CD set (999028CD) \$19.95.



Please add for shipping and handling:
\$5.00 for 1 item. 40¢ each additional item.

Publishing the finest in music for over 50 years!



MEL BAY PUBLICATIONS, INC.

P.O. Box 66, Pacific, MO 63069

TOLL FREE 1-800-8-MEL BAY (1-800-863-5229) • FAX 636-257-5062

Web address: www.melbay.com • E-mail address: email@melbay.com



"The Ultimate Control High Tech Distortion Box"



Distortion w/3 band EQ
plus Independent Boost
"Use 'em separately
or use 'em together"

www.brotechelectronics.com

Sample the Sonic Possibilities!

P/F 631 924 0995 Made in USA



16 State-Of-The-Art studios & the worlds largest collection of hi-end, vintage, rare and boutique amps

BRUNO - DUMBLE - Dr. Z
MATCHLESS - TRAINWRECK
VICTORIA - DIEZEL - KOMET
TWO ROCK - MAVEN PEAL
BOGNER - VHT - MARSHALL
ALESSANDRO - MESA BOOGIE
FENDER - CARR - & MANY MORE

Expert sales and service of the finest guitar amps
Dealer for BRUNO, KOMET, DIEZEL, TWO ROCK, Dr. Z,
VICTORIA, CARR, VHT, MAVEN PEAL, & ALESSANDRO

251 West 30th Street 6th Floor
New York, NY 10001
212 967-5626
www.ultrasoundrehearsal.com

Handwired Heaven

Vox AC30HW

By Art Thompson

Few guitar amplifiers have so thoroughly captured the imagination as the Vox AC30. Since its introduction in 1960, the AC30 has become synonymous with the Beatles, the Shadows, Queen, Tom Petty and the Heartbreakers, and countless other groups who reveled in its complex, "blizzard of nails" shimmer. And talk about staying power: The 42-year-old design still radiates an air of class and professionalism that puts most other amps to shame. It's all a testament to just how *right* Vox got the AC30.

Not that the AC was *perfect*, mind you, but even after the reliability problems that plagued the original models were dealt with in subsequent reissues, guitarists still yearned for such seemingly pedestrian enhancements as reverb, a proper tremolo (the old, 3-position Vib/Trem circuit hardly qualifies), and the ability to digest global voltages. Vox recently decided to address these issues with a limited-production über AC30, but realizing that "improving" a classic can often yield less-than-spectacular results, the Vox design team took great pains to ensure that the AC30HW—with all its updates—still sounded like a AC30.

The AC30HW (\$4,000; head \$3,250; 2x12 cab \$1,350)—which was developed with input from boutique amp designer Tony Bruno—features the famous Top Boost preamp, but has a control panel that is quite different from the standard model. For starters, there are only two inputs, which



- Four EL84s
- Handwired circuit
- Celestion Blue 12" speakers
- Footswitchable reverb and tremolo
- Multiple speaker jacks (2x8Ω, 1x16Ω)
- 30 watts

are marked Hi and Lo (AC30s have six). To the right are the volume, treble, bass, and tone-cut controls, a tremolo section with speed and depth knobs, a reverb section with reverb and tone controls, and a master volume.

The AC30HW incorporates the excellent tremolo and master-volume circuits found in the reissue AC15. The tube-powered spring reverb was developed specially for the HW, however, and implemented in a manner that would *not* affect the

amp's direct tone. Vox also reportedly spent a great deal of time developing an output transformer that would have similar tonal characteristics as the original's Albion-made unit. Lastly, the HW was fitted with a power transformer that can accommodate wall voltages ranging from 100 to 240 volts.

Inside Story

The HW's innards are easily exposed by removing four screws

that secure the back panel. Inside, there's a nicely rendered circuit with the primary caps and resistors arranged post-to-post style on a phenolic terminal board. All tube sockets (including those for the five preamp bottles and the 5AR4 rectifier) are chassis mounted, and the four EL84 output tubes are gripped in heat-proof ceramic sockets. The metal cased, electrolytic caps are bolted to the chassis, and all of the wiring is neatly routed. One annoyance:

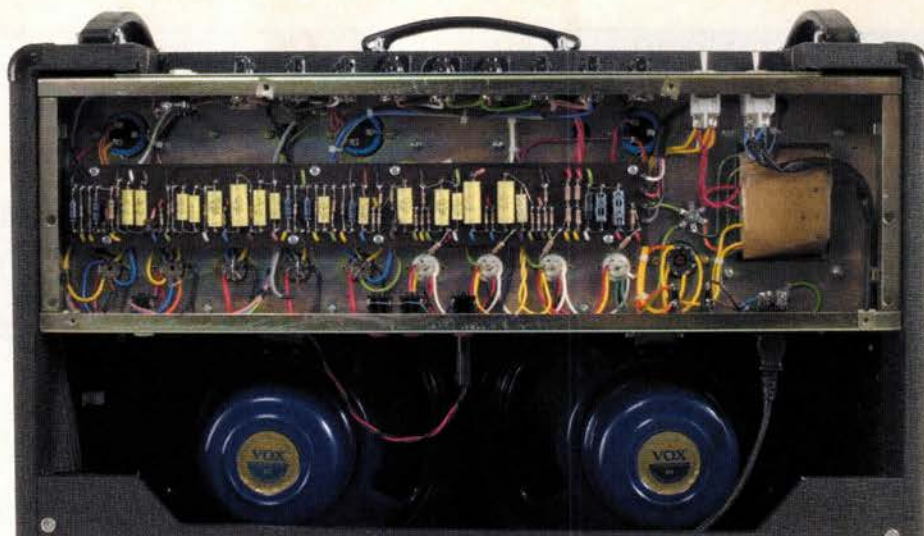
Handwired Heaven

The Euro-mandated shield, designed to keep small children and other household pets from contacting the hot tubes, makes it difficult to swap tubes quickly.

Tone Taste

Connoisseurs of AC30 tone will delight in the HW's lush sound. The tones that emanate from the Celestion Blue 15-watt speakers are vividly dimensional and grinding to the max. It's as if the HW has an automatic "more" function that pours on the vibe as you push the volume. I tested the HW with Strats, Teles, Les Pauls, SGs, and various Hamer and PRS guitars, and found it to be equally cool with all of them. In fact, a quick tweak of the Tone Cut knob was typically all that was needed to get richly detailed tones from single-coils or humbuckers.

The tremolo is beautiful for laying down big, throbbing rhythm parts (if you liked it in the AC15, you'll love it in the gutsier HW), but where the HW really shows its awesomeness is in the reverb department. The spacious sounds that gush into play as you turn up the reverb level are thrilling to say the least. Whether you simply want to breathe a little air into your tones or simulate crashing surf, the HW is up to the task. And, unlike some verbs that load your sound even when set to



Beauty in the beast—The Vox AC30HW features a handwired circuit with the audio caps and resistors on a phenolic terminal board.

zero, the HW's parallel reverb path acts like a true-bypass function to preserve the amp's powerful presence. A great addition is the reverb tone control, which lets you tailor the spring zing to suit your tastes.

Top of the Marque

The AC30HW is by far the best AC variant to date. Few amps come close to matching its radiant complexity, and those that do typically

don't offer reverb *and* tremolo. The only downer about the HW is that only 350 of them will be made (along with 200 heads and cabinets). Bottom line: If you can hang with the premium price, you'll want to get your mitts on this exotic piece of British-American engineering before the supply runs out.

Vox, 316 S. Service Rd., Melville, NY 11747;
(516) 333-9100; voxamps.co.uk

Order Now For Christmas!

Visit our web site and register to win a **FREE Pickguard of your choice** No purchase necessary.

PickguardFX.com

...Standard Series
...Pro Series
...Custom Series
design your own

Choose from over 300 pickguards on our site!

Colorific Pickguards

ARS
Since 1947

ARS ELECTRONICS
Electron Tube Specialists
7110 DE CELIS PLACE
VAN NUYS, CA 91406
TEL: 818-997-6279
FAX: 818-997-6158
WWW.ARSELECTRONICS.COM

Professional Musicians
Amp Repair Techs
Recording Studios

USE ARS VACUUM TUBES
The Industry supplier for 55 years

**LOW NOISE
MATCHED TUBES
PHILIPS/ECG
TESLA-VTP
G.E.
EI
MULLARD
SVETLANA
REFLECTOR
CHINA
SYLVANIA
SIEMENS
RCA
TUNG-SOL
JJ
VINTAGE
OBSOLETE**

WWW.ARSELECTRONICS.COM

United States Air Force Band of the West

announces vacancies for

Guitar Keyboard Percussion/Drums

*For more information, please
contact:*

**USAF Band of the West
Auditions Department
1680 Barnes Avenue
Lackland AFB, TX 78236-5500**

**Phone 210-671-3934
Fax 210-671-4186**

**Or visit our web page at:
www.lackland.af.mil/bow/**

SCHOOL OF:

AUDIO

FILM

DIGITAL MEDIA

GAME DESIGN

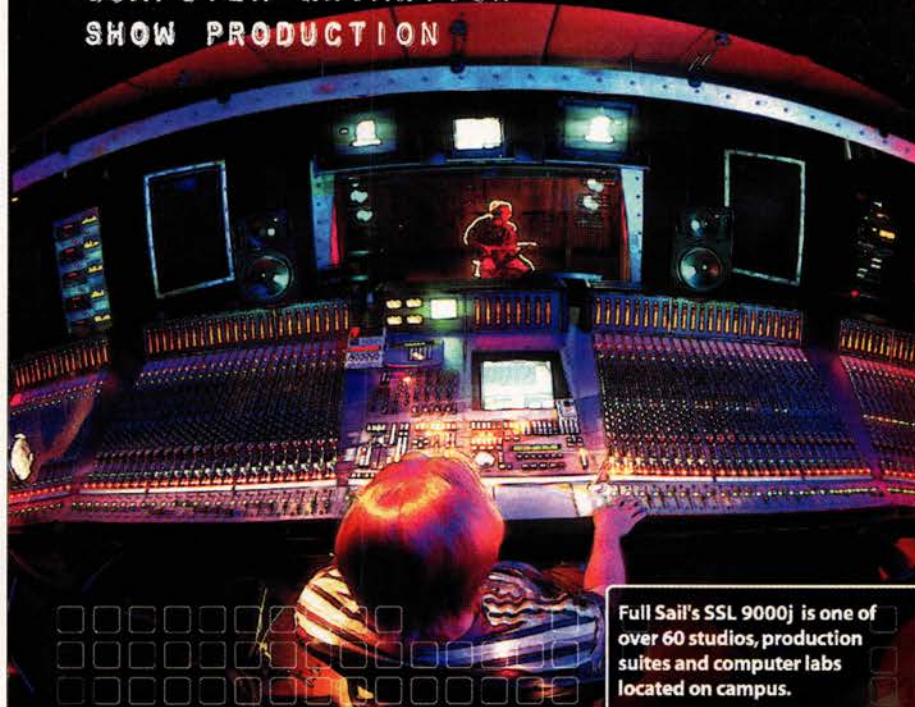
COMPUTER ANIMATION

SHOW PRODUCTION

FULL SAIL
Real World Education

WWW.FULLSAIL.COM

800.226.7625



Full Sail's SSL 9000j is one of over 60 studios, production suites and computer labs located on campus.

Looking for a career in **RECORDING ENGINEERING**, **MUSIC PRODUCTION** or **LIVE SOUND**?

If so, then **Full Sail** is the place for you.

Visit us online or pickup the phone and give us a call today!

Financial Aid available to those who qualify • Job placement assistance • Accredited college, ACCSCT

© 2002 Full Sail, Inc. All rights reserved. The terms "Full Sail," "Full Sail Real World Education," and the Full Sail logo are either registered service marks or service marks of Full Sail, Inc.

On Sale November 26th!

The 2003

Guitar & Bass
BUYER'S GUIDE

Hot Club of Cowtown Ghost Train



Hot Club of Cowtown emphasize the **HOT** with their new release **Ghost Train**. From trendy nightclubs to huge music festivals around

the world, often celebrated jazz & western swing trio

Hot Club of Cowtown continues to forge new paths through American music.

Ghost Train blends western swing & gypsy jazz with more modern elements, bringing 1939 into the new millennium like no one but these young hipsters can.

HIGHTONE RECORDS

HighTone Records 220 4th St #101 Oakland CA 94607
www.hightone.com

Bench Tests

Cutaway Cool

Guild D50CE

By Art Thompson

Most of today's high-end acoustics offer a ton of performance for the money, and Guild's D50CE (\$2,199 with hard-shell case) is a standout instrument that delivers many of the features of costlier models, such as solid-wood construction, a gloss lacquer finish, a cutaway, and sophisticated onboard electronics. Built in sunny Corona, California (where Guild was recently relocated to by parent company Fender), the D50CE is a nicely made guitar with a flawless finish, clean binding, and a beautifully inlaid mosaic back stripe. The glued-in neck mates precisely to the body, and the lightly polished frets are expertly crowned and trimmed. I wish the pickguard was beveled and lacquered over for a smoother feel, but that's not a Guild tradition.

Internally, the D50CE reveals

carefully rendered braces and tight joints. Aside from some excess glue here and there, this guitar gets a thumbs-up for interior decor. Design chief Tim Shaw (formerly of Gibson and Epiphone) reworked the D50CE's top bracing to make it respond more like a '60s-era D50. These mods included moving the X brace closer to the soundhole, and reducing the soundhole opening to $3\frac{3}{4}$ ". In addition, the large transverse brace was rotated slightly to accommodate the cutaway.

Playing It

The D50CE's round, medium-thick neck feels great, and the low action and light-gauge strings make for easy playing. As expected from a dreadnought, the D50CE is loud and crisp, and it has a midrange punch reminiscent of a Martin D28. Strummed chords sound big and

- Ebony bridge
- Nitrocellulose lacquer finish
- Fishman Prefix Pro electronics with mic/pickup blend control, 3-band EQ, phase switch, and variable frequency notch-filter
- Grover tuners
- Solid mahogany neck
- $25\frac{5}{8}$ "-scale ebony fretboard
- Solid spruce top
- Solid rosewood back and sides



Snapshot

The Guild D50CE (\$2,199 retail/\$1,649 street) features a gloss finish, solid-wood construction, and a Fishman Prefix system with a mic/pickup blend control.

The Ratings Game	Tone	Playability	Workmanship	Materials	Vibe	Value
Guild D50CE	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

Manny's Music

The Original Music Superstore

SERVING THE STARS SINCE 1935!

Pro's like John Lennon, Eric Clapton, James Taylor, Paul Simon, John Entwistle, Jimi Hendrix, Jimmy Page & Keith Richards have shopped at the legendary music store on 48th street, Manny's Music! Besides being the premier guitar shop in NYC, we also have the most complete inventory of drums, recording, PA, DJ gear, amps & effects on the block and online @ mannysmusic.com. So come in and experience our world renowned customer service, great prices and huge selection! Make Manny's your one and only stop for all of your musical gear and become a part of the legend!

NEW!

MANNY'S HOLLYWOOD!
(OPPOSITE GUITAR CENTER)
7360 Sunset Blvd. Hollywood, CA

GL
LINE

Fender

PERCY

DigiTech

KORG

Epiphone

Gibson

ZEM
CATCH US IF YOU CAN

Marshall

Guild

Ovation

YAMAHA

MUSICMAN

Martin & Co

Ibanez

Roland

Hartke

TECH 21
NEW YORK CITY

SWR
DASHBURN



**New
York's
Premier
Guitar
Shop!**

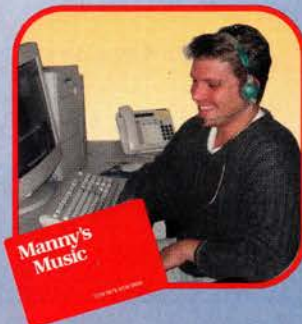
Manny's Music

The Original Music Superstore

156 West 48th Street • New York City, NY 10036

WWW.MANNYSMUSIC.COM • 1-866-PROMANNY

APPLY TODAY FOR YOUR OWN MANNY'S CREDIT CARD! MAKE NO PAYMENTS, PAY NO INTEREST UNTIL JULY 2003!



**M
A
N
N
Y
'
S**



Bench Tests

Cutaway Cool

bold, and fingerstyle passages sparkle with detail. Bluegrass pickers will dig the D50CE's bright, fat lead sound, while acoustic blues players will appreciate its thumping bass and sweet top-end.

The Fishman Prefix system does an excellent job of bringing the above qualities into the amplified realm. The under-saddle pickup yields

Kissing Cousins

Martin DC-16RE: \$2,399 retail/street price N/A
Seagull Rosewood Cutaway Spruce: \$1,515 retail/street price N/A

Contact Info

Guild Guitars, 8860 E. Chaparral Rd., Ste. 100, Scottsdale, AZ 85250; (800) 488-1818;
guildguitars.com.

reasonably warm tones, and any harshness that occurs when you pick or strum hard can easily

be mitigated via the internal mic. Just blend in some of its signal with the top-mounted slider, and the tones instantly become rounder, airier, and more acoustic. You have to be mindful of feedback when using the mic, but the notch-filter and phase switch help keep the howls at bay when playing at higher volumes. The D50CE isn't fussy about what it's plugged into, either. With a little tweaking of the contour, bass, and treble sliders, it was possible to get happening tones through amps as diverse as a Trace-Elliott TA100R and a Fender Super Reverb.

Solid Deal

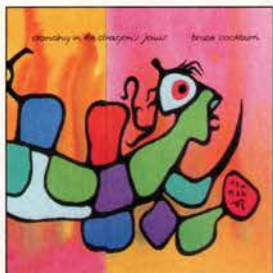
With its vibey tones and flexible electronics, the D50CE is a hip choice for any acoustic style that demands a big, soulful sound. If you're poised to plunk down the piasters for an American-made dreadnought, consider the powerful D50CE—it delivers the goods at a price that'll put a smile on your face.

CLASSIC BRUCE COCKBURN REISSUED!

The Bruce Cockburn Deluxe Edition titles include rare and unreleased bonus tracks, deluxe packaging, restored original artwork, expanded liner notes, rare photos and illustrations, and 24-bit/96Khz state-of-the-art digital remastering.



In the Falling Dark



Dancing in the Dragon's Jaws
Featuring
"Wondering Where the Lions Are"



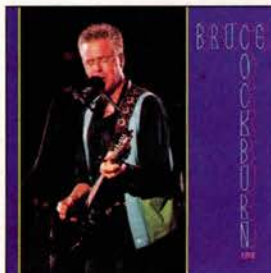
Further Adventures Of
Available for the first time
in over 10 years!



Inner City Front



The Trouble With Normal



Live
Available for the first time
in over 10 years!

Look for the release of 11 additional Bruce Cockburn Deluxe Edition titles in 2003!

Also available from Bruce Cockburn:
Anything Anytime Anywhere: Singles 1979-2002



Available at
BORDERS
BOOKS • MUSIC • MOVIES • CAFE
For locations, call 888.81800KS

NEXT MONTH! GuitarPlayer

<Carlos Santana>
<David Gilmour>
<Mark Knopfler>
<Sleater-Kinney>
<Zakk Wylde>
<Soft Boys>
<The Donnas>
<Niko Case>
<Glassjaw>
<T.Rex>

Make Music Now!

Putting Your Studio Together: Recording Songs, Burning CDs, and Distributing Online.

Edited by Mitch Gallagher, Editor of EQ



Softcover, 208 pages, ISBN 0-87930-637-8, \$17.95

Whether you're starting to set up your home studio or making it better, here's all the information and inspiration you need. This easy-to-read guide is a fun introduction to putting together and using your studio. You get how-to tips and tricks, technological guidance, and creative ideas for using computers to make and distribute original music. From the basics of MIDI to choosing and using gear, putting your music online, burning CDs, and much more, get ready to make music now!

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.



6600 Silacci Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294
Fax: (408) 848-5784 • E-mail: backbeat@rushorder.com
Web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

GP0207

West L.A. Music Shop Where the Pros Shop



Jazz guitarist, Stanley Jordan, shopping at West L.A. Music



West L.A. Music's Darrell Rhodes and Stephen Duhart with Dave Matthews



Kiss bassist, Gene Simmons, with West L.A. Music drum manager, Glenn Noyes



West L.A. Music's Don Griffin with legendary Beach Boy, Brian Wilson



Session guitarist, Michael Landau, with West L.A. Music's Derek Snyder



Queen guitarist, Brian May, with West L.A. Music's Don Griffin

We Will Beat Any Deal! Every major brand

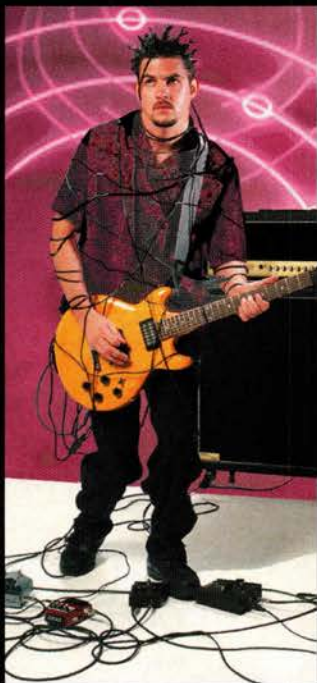
- Recording and Professional Audio Equipment
- Guitars, Bases and Amplifiers • Drums and Percussion
- Keyboards • Samplers • Sound Reinforcement • DJ Equipment



West L.A. Music
Call Today 310-477-1945

www.westlamusic.com • Email: sales@westlamusic.com • Fax: 310-477-2476

Rock Star Rule Number 1: Never Get Too Wrapped Up in Your Work



Experimenting with effects is key to making great music. But you should never let your effects control you. Too many cords connected to too many pedals can cause you nothing but trouble and frustration.

That's why Furman Sound created the *SPB-8*, the first-of-its-kind stereo pedal board. It is designed to hold up to eight pedal effects or boxes in place on a Velcro surface, and features tough metal construction that stands up to the rigors of the road. What's more is that the *SPB-8* uses Furman signature power conditioning, with two levels of surge and short-circuit protection, as well as RF and EMI filtering. Each DC output is protected, so if one pedal goes out, your others continue to function.



You get all of this for just under \$400 - once again, Furman comes through with just the thing for creating music with the greatest of ease. And by getting all of those extra cords out of the way, the *SPB-8* will also keep you from taking stage dives that are not part of the act.



FURMAN SOUND, INC., 1997 South McDowell Blvd., Petaluma, California 94954-6919

Phone: 707-763-1010, Fax: 707-763-1310, Website: www.furmansound.com, E-mail: info@furmansound.com

Gizmo Alert Z. Vex Lo-Fi Loop Junky

At first glimpse, the Lo-Fi Loop Junky might not seem particularly attractive, and I'm not referring to Vex's trademark psycho-delic paint job. This \$350 stompbox has fewer features than any recent looping device, and it sounds crappier than all of them. A *lot* crappier.

Are you still here? Good. Because if you're the sort of player whose ears perk to such adjectives as "crappy," "trashy," and "sleazy," you just may become addicted to this funky analog looper.

The Junky's loops are dull, hissy, and hyper-compressed. (Imagine the sound of a Lyndon Johnson-era cassette tape and you've got the idea.) The hiss level fluctuates according to the position of the record-level knob, but even under optimal settings, the Loop Junky pedal is noisy as hell. A dedicated tone knob lets you

dial in any color you like, so long as it falls somewhere between a little and a little *less* high end.

The pedal offers no sound-on-sound and no reverse playback—just a single 20-second sample. It can't store multiple loops, but it remembers a single loop for a long, long time. Or, as Zachary Vex puts it in his typically hilarious instructions: "If you unplug your cables, take out the battery, and bury it for a hundred years, the last loop you recorded will still be there when you drag yourself out of the grave and plug it in for the centennial resurrection gig."

One footswitch starts and ends the loop cycle, and another toggles the looped sound in and out of the signal path. A vibrato circuit with rate and depth controls adds extra wobble, evoking the sound of a warped 45 or a tape machine with moribund



motors. The wiring is true-bypass.

As true retro-delay aficionados will tell you, nothing conjures atmosphere like sonically degraded delays. That's one reason why just about any vintage echo fetches top dollar today, even though their tech specs are laughable by current standards. Similarly, the Loop Junky generates a worn, lived-in sound that can lend

instant atmosphere to a track. It's the same vibe that has elevated such no-fi keyboards as the Chamberlin and Optigan to cult status. The Loop Junky never sounds *good*, but it often sounds cool.

—JOE GORE

Z. Vex Effects, Box 16511, Minneapolis MN, 55416; (952) 285-9545; zvex.com.

1200 Marshall St Shreveport, LA 71101

www.**SHREVE AUDIO**.com

Trade in your old gear!!!

800.214.9222

Hottest Deals, Guaranteed!!!

AKAI DPS 12 v2
Starting at \$499



Now with
FREE 4 GB HD!
Call us at 1-800-214-9222 for all of your vintage guitar and amp needs!

Blow-out sale on all Samick Big Body Jazz and Hollow Body guitars



samick

LA30

JZ-213

We now have **all** Gibson and Epiphone Models in stock!!!



Les Paul
Gothic \$1199

Gibson USA

Danelectro

59-DC



BOSS

JS-5 JamStation

Practice, write, or jam with this simple, super-cool unit!



Boss pedals at the **LOWEST PRICES!**



GT-6

Parker GUITARS



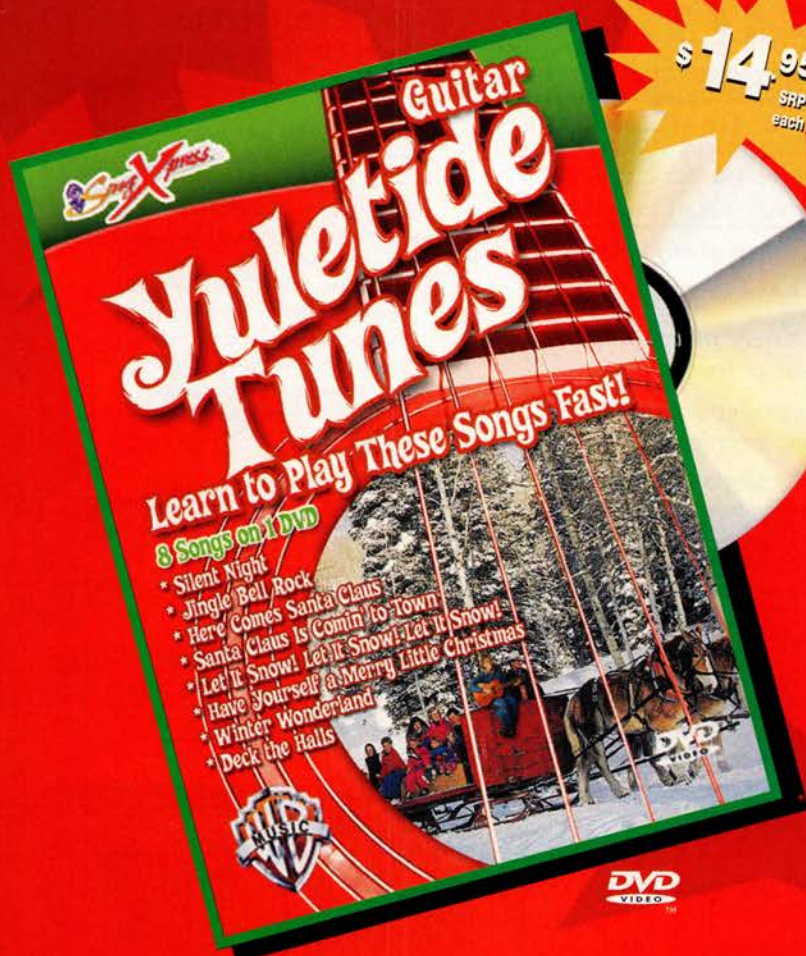
Fly Classic



Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors. Visa, MasterCard, AmEx, Discover accepted

Make This Holiday Extra Special with Yuletide Tunes for Guitar!

\$14.95
SRP
each



Learn 8 Holiday Tunes on Guitar FAST!

In the traditional **SongXpress®** style, your instructor will give you step-by-step instruction to have you playing all the chords and familiar melody lines. You'll impress family and friends in no time! Everyone will think you've been playing guitar for years! This **Yuletide Tunes** edition offers eight great holiday favorites taught in an easy-to-learn format that are perfect for Christmas Eve sing-a-longs and holiday parties.

Special DVD Features Include:

- * Additional Video Tips (Barre Chords/Fingerpicking)
- * Tuning Segment
- * On-Screen Chord Diagrams
- * Internet Connectivity

Titles Include:

- Jingle Bell Rock
- Here Comes Santa Claus
- Santa Claus Is Comin' to Town
- Let It Snow! Let It Snow! Let It Snow!
- Have Yourself a Merry Little Christmas
- Winter Wonderland
- Deck the Halls
- Silent Night

Learn to play over 150 songs FAST with SongXpress®!

China Grove, Cocaine, I'd Love to Change the World, Crazy Train, I Will Buy You a New Life, Iris, Shine, The Boys are Back in Town, California Girls, La Bamba, Iron Man, You Really Got Me, Lay Down Sally, Roxanne, Sweet Home Alabama, Blue Suede Shoes, Stand By Me, Oh, Pretty Woman, Paranoid, White Wedding, Give Me One Reason, I'll Be, Sex and Candy, Till I Hear It from You and many more...



SongXpress® is available at fine music and video stores everywhere or visit us on the Web at www.songxpress.com or call 1-800-628-1528

**Lighter,
less expensive,
hand crafted,
PTP wiring,
better tone,
what else do
you want**



Low-Cost, Lightweight, Hand-Built Amps
from just \$800 - \$1400

215 355 6424

www.alessandro-products.com

Small ads, huge tone and value.



STEALTH™

SUSTAINERS FOR GUITARS

*INTENSE, INFINITE FEEDBACK-
SUSTAIN OF STRING VIBRATIONS
with harmonic vibration control*

A sustainer that is easy to install!

- Infinite sustain at any volume
- Change harmonics in mid-note
- Installs in most guitars with no new holes or routing required
- Can be installed with average electronic technical ability
- Runs on a single 9-volt battery

Maniac Music, Inc.
3937 Cranbrook Dr.
Indianapolis, IN 46240

**THE SUSTAINER PIONEERS
SINCE 1987**

email: info@sustainiac.com
www.sustainiac.com
(317) 340-1161



The lowest prices!

www.proaudiomusic.com

"complete music store on line!"

amplifiers - band instruments - books
cables - dj equipment - drums
drum machines - educational items
effect units - guitars - headphones
instruments - keyboards - lighting
microphones - mixers - monitors
multi track recorders - pa systems
percussion - processors
recording equipment - software
sound cards - sound equipment -
sound modules - videos
and so much more...

**Pro Audio
Music.com**

www.proaudiomusic.com

1-800-225-1403

Extreme Pedalboards



**Two models. Six colors.
Factory direct \$139.00**

Ballistic
nylon
backpack
gigbags
\$109

Newest
high-tech
Hook and
Loop
fastening
system.

**Full
Warranty**

"Monolith"

mojogear.com 509.455.MOJO
Box 19194 Spokane, WA 99219

**The Hit Of The
NAMM Show!**

Quite Simply
The Most Advanced Pick
In the Universe

**Have You Flown
The SST?**

**Freeman™
SST**

Butterfly Pick

Call 888-888-9624

For A Dealer Near You

REDWOOD MUSIC CORP

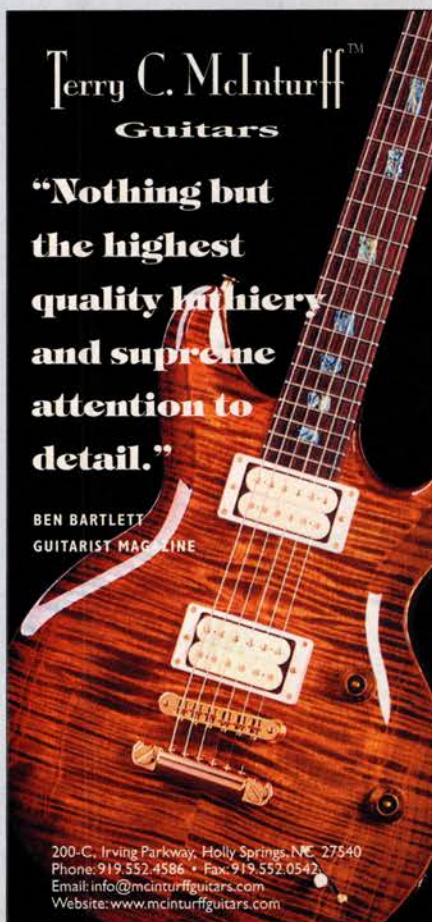
↑ Sandy, UT 84090 ↑

www.redwoodmusic.com

**Terry C. McInturff™
Guitars**

**"Nothing but
the highest
quality luthiery
and supreme
attention to
detail."**

BEN BARTLETT
GUITARIST MAGAZINE



200-C. Irving Parkway, Holly Springs, NC 27540
Phone: 919.552.4586 • Fax: 919.552.0542
Email: info@mcinturffguitars.com
Website: www.mcinturffguitars.com

19 Reasons you'll want Grover's NEW LOCKING machine heads on your guitar...



NOW AVAILABLE IN ROTOMATIC SIZE!

Reason #1:

Grover's new **self-locking** string post. This patented device is positive locking and the easiest to use that's available today. Just insert the string into the string post, then pull through and tune. There are no finer tuner's on the market, locking or otherwise.

Reasons #2 through #19:

The new 406 Series Locking Machine Heads have a 18:1 gear ratio. After introducing a 18:1 gear ratio on the Standard Rotomatic Machine Heads more than two years ago, we've now made it available on this new mini-locking machine. The high 18:1 ratio will give you precise fine tuning while the newly developed string post offers quick string installation. All this **PLUS** Grover's world famous quality!

Available at music stores everywhere in chrome and gold finish, 3+3 or 6-in-line configurations.
Grover Musical Products, Inc.
 3800 Kelley Avenue • Cleveland, Ohio 44114
music@grotr.com



GIBSON	MIKE LULL
PRS	BREEDLOVE
MCINTURFF	SANTA CRUZ
MODULUS	LOWDEN
ALEMBIC	FROGGY BOTTOM
HAMER	ALVAREZ
PARKER	TAKAMINE
G&L	TRACE ELLIOT
ROSCOE	AGUILAR
MTD	TOP HAT
KEN SMITH	KOCH
FODERA	STEWART
ITALIA	TECH 21
RITTER	EDEN
KEN LAWRENCE	EPIFANI
ELRICK	HARTKE
WARWICK	BOSS
HOFNER	ELECTROHARMONIX
NS DESIGN	BIG BRIAR
DANELECTRO	ZOOM
DOD	MXR
EBS	DEMETER
PEDULLA	LA BELLA
FULLTONE	PLANET WAVES
VOX	WEBER
MARSHALL	B-BAND

best prices trades consignments

~ shop our online store ~
 guitars • strings • electronics
www.Gguitars.com

153 East St New Haven, Ct 06511 203-786-4734

THE ONLY

ONE for the ROAD

The bluesy vintage tone of the 28W, dual 6L6 Rambler remains the quintessential small club and studio amp, delivering thundering lows & clean headroom that are simply unmatched among 1x12 combos of any era. Our exclusive Class A circuit can be operated at full & half power, & the vintage reverb & tube tremolo designs represent the very best renditions of these effects ever created for guitarists.



CARRAMP
AMPLIFIERS

www.carramps.com / 919.545.0747

MEGA
AMPLIFIERS

DYNAMIC POWER!!!

Player's Choice

www.MegaAmps.com
 email: info@GuitarJonesUSA.com
 18214 Parthenia Street, Northridge, CA 91325
 Tel: 818-772-5111 Fax: 818-772-5110
 Toll Free: 866-790-2950

Still Breaking Strings?



U.S. Patent # 4,960,027

"I've been putting String Saver saddles on guitars with string breakage problems for over 10 years. Stone Gossard of Pearl Jam swears by them."

- Mike Lull, Mike Lull Custom Guitars

"Thanks so much for the String Saver Saddles. I have them on my stage guitars and this past summer while touring with The Guess Who, I never broke one string! I like to leave my strings on indefinitely... so Graph Tech is in my loop forever. Thanks for the great product; it's one that's long overdue for the axemen of the world."

- Randy Bachman, The Guess Who & B.T.O

"I'm a very aggressive guitarist, forming great gouges in my bridge, that used to break strings, big time! Every night, I'd be switching guitars in the middle of a song. Not anymore. I can't remember the last time I busted a string on stage. Graph Tech has allowed me to get into the show and leave the gear to the techs. Rock on!"

- Phil Comparelli, Lead guitar 54*40

"I put String Saver saddles on every instrument I touch."

- Sean Paden, Guitar Tech, Guns 'n' Roses.

"I love String Saver saddles to death. They make my life stress-free. No filing needed and the intonation is three times better than any other saddles." - Roy Kellie, Guitar Tech, Kenny Wayne Shepherd's Band.



THE GUITAR INDUSTRY'S
NUT & SADDLE EXPERTS

Visit your favorite Dealer
or our website for more information.

Graph Tech Guitar Labs

Phone: (604) 940-5353 Ext. 1122

email: sales@stringsaversaddles.com

Web: www.savemystings.com

a star is born

the ORIGINAL



badass guitar straps

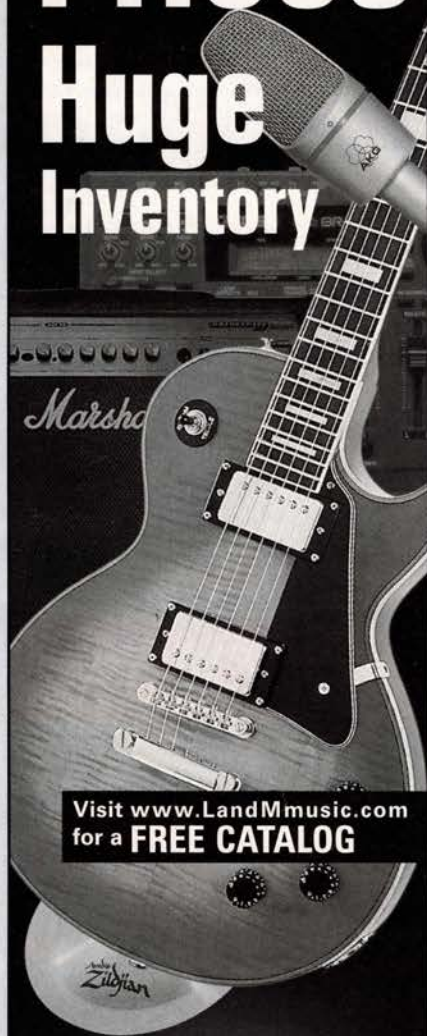


www.getmgetm.com

8282 Sunset Blvd.
W. Hollywood, CA 90046

323-662-0275

LOW Prices Huge Inventory



Visit www.LandMmusic.com
for a **FREE CATALOG**

**and
LM
MUSIC**

**1-800 876-8638
8-SOUND-8**

6228 AIRPARK DRIVE
CHATTANOOGA, TN 37421

Veillette

Woodstock, NY

veilletteguitars.com

(845) 679-6154

Gryphon
Hi-Unison
12-String

Baritone
12-String



THE PERFECT PICKIN' POUCH

For the perfect angle

STAND AND DELIVER
IN THE BEST OF FORM

THE
PERFECT
PICKIN'
POUCH
gives you the
ability to
optimally
angle your
acoustic
guitar for
maximum comfort
and dexterity when
playing or performing
standing up.

Patent Pending Made in America

www.pickenpouch.com

Email:
info@pickinpouch.com

☎ 1.877.PickinP



Victoria Amp Co.



*She waited 330 years for her
Victoria... Do you have that
kind of time??*

Victoria Amp Co.

Ph. 630-369-3527

Fax 630-527-2221

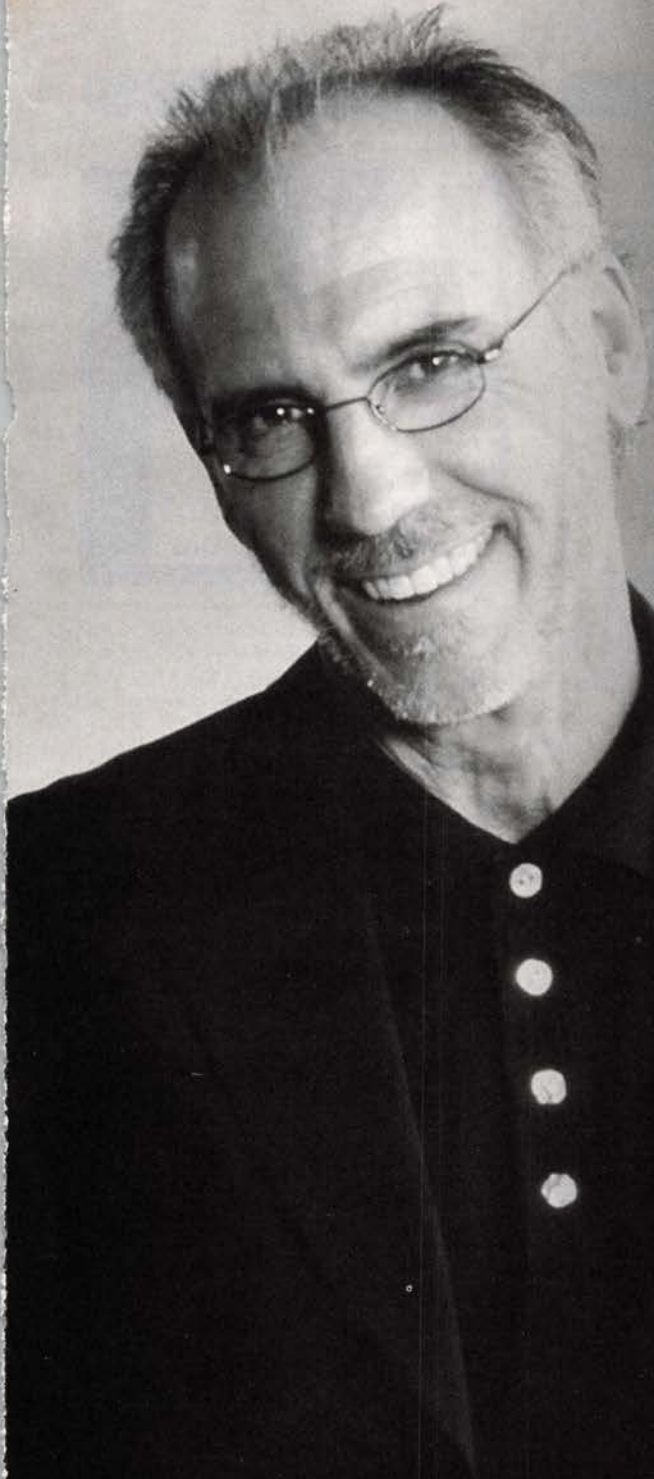
www.victoriaamp.com

Play a Legend



www.framus.com

877-747-4734



"I've been playing guitar since I was six years old, and it's finally in tune."

-Larry Carlton

One of the world's most revered and influential guitarists, Larry Carlton knows being in tune is serious business.

That's why his guitars are intonated with the Buzz Feiten Tuning System®.

It solves the problems of standard guitar intonation by moving the nut and adjusting the bridge so your guitar will tune with revolutionary precision.

Your guitar will look and play exactly the same, but every note, every chord, will be in tune, everywhere on the neck.

It's easy, affordable and your local Authorized* guitar tech can do the work.

Larry's got it on his guitars, it's time to get it on yours.

**Recording - Performing - Playing
In Tune at Last™**

***To find the Buzz Feiten Tuning System Authorized Retrofitter near you, visit www.buzzfeiten.com**

The Buzz Feiten Tuning System® easily retrofits to any electric guitar or bass. Acoustics require additional saddle modification. Correct position of the nut and bridge saddles is the heart of our patented, tempered tuning system. Your Authorized Retrofitter has a demo guitar so you can hear for yourself. It really works.

Buzz Feiten Design, Inc www.buzzfeiten.com

Licensed for use by these fine manufacturers.



Get Larry's latest Warner Bros. CD - "Deep Into It"

WASHBURN

**A TOM ANDERSON
GUITARWORKS**

**Garrison
GUITARS**

**Swartz
Guitars**

**Warwick
GUITARS**

**Baker
GUITARS**

**Galloup
Guitars**

**McPherson
Guitars**

**Red Diamond
Mandolins**

MD

MD

**KORG DT-7 Tuner with
Buzz Feiten Tuning System Offsets**

Classifieds

CATEGORIES

- INSTRUMENTS
- ACOUSTIC MATERIALS
- PARTS/ACCESSORIES
- DUPLICATION / REPLICATION
- INSTRUCTION
- EMPLOYMENT OPPORTUNITIES
- WEBSITES
- SCHOOLS
- SOFTWARE
- RECORDS/CDs/VIDEOS
- OTHER

INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

Major Brand Guitars

The Best for Less!

- Huge Selection
- Fast Service to Your Door

www.airportmusic.com

Airport Music 800-410-2834

Holy Gothic Metal! Dynamic **Jacques** introduces The **BAT FUZZ** metal distortion with WINGS, FANGS and RADAR pots. Pre-order at www.ts808.com home of the FUSE BLOWER.

Will You Evolve?



**Real Analog Synthesis
Stereo Processing
16 x 4 Sequencer**

Dave Smith Instruments
Synthesis with Personality

Hear it: www.DaveSmithInstruments.com

INSTRUMENTS

www.dekarmusic.com
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1



**DISCOUNT
PRICES**

NEW • USED • VINTAGE

Gibson, Martin, Fender, Paul Reed Smith, Brian Moore, Heritage, Larrivee, Guild, Tacoma, Garrison, Epiphone, Lakland, Modulus, Santa Cruz and others.

Call 800-835-3006
or log on to www.wichitaband.com
Wichita, Kansas

Ask Other Musicians!

grandma's
800-444-5252
grandmas.com

Albuquerque, NM

**Pat Martino
knows.
You should too.**

Visit acousticimg.com

Acoustic Image Musical Amplification
919-598-3113

DO YOU HAVE A DREAM GUITAR? You can make one with our US-made best quality parts. MusiKraft, Inc., Dept. GP, PO Box 532, Sicklerville, NJ 08081. Phone: (856) 728-5555. Website: www.musikraft.com. E-mail: gulab@musikraft.com.

Guitars: used and vintage and amps at fair prices. We trade and ship worldwide. **Free list.** Established in 1975. **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205. (502) 459-4153.

www.GuitarAmpsOnline.com
Top Hat • THD • SWR
Low Prices! Free Shipping!

INSTRUMENTS



**Play With
Both Hands!**

- ♦ Surprisingly easy method
- ♦ Get new method book — FREE
- ♦ Add chords to basslines, melody over chords, two-handed improv and more!

(800) 606-1480
www.megatar.com

Mobius Megatar

THE GUILD GUYS. We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders. Phone/Fax: (931) 433-1955. Web: www.guildguy.com. For Guild t-shirts, straps, caps, and more, visit: www.guildgear.com.

VINTAGE INSTRUMENTS and APPRAISALS. Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at www.gruhn.com. We **BUY, SELL** and **TRADE** and ship worldwide. Written APPRAISALS available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203. (615) 256-2033; Fax (615) 255-2021.

Stick, Warr, Mobius Megatar players: Heard the Trax TouchBass™? Touchstyle heaven — great sound, great value! (800) 310-9190. www.traxbass.com



WWW.MJGUITAR.COM. The Mirage guitar played by professionals.

MOM'S MUSIC. For all your guitar needs. Fender — Line 6 — Parker — Takamine — Ibanez — Gibson — Jackson — Vox — Yamaha — Marshall — Zoom — Korg — and more... **(800) 467-MOMS**; ask for **Ryan**. www.momsmusic.com

Rent-To-Own Fender, Ibanez, Peavey, Yamaha, Takamine, Ovation and much more... starting at \$15 per month. National Music Rental Toll-free **(866) 910-rent** or e-mail NMRENTAL@hotmail.com. www.musicrent.com

www.vogelguitars.com Handmade guitars from Ecuador. Now available on a limited basis in the USA. rvogel@attglobal.net

Over 1500 VINTAGE, NEW & USED GUITARS in stock. We ship anywhere, 48-hr approval. **WILL PAY CASH** for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a **FREE STOCKLIST. DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Ph. (608) 785-7704, Fax (608) 785-7703, e-mail davesgr@aol.com or Web <http://www.davesguitar.com>.

Classifieds

INSTRUMENTS

WORLD-CLASS VINTAGE AMP RESTORATIONS. Free estimates. Vintage replacement speakers. Kendrick Amplifiers (512) 932-3130 www.kendrick-amplifiers.com

GUITAR VILLA
can quote that price AND ship free!
Toll-free order line: (888) 746-9200.
www.guitar-villa.com

Roxy Music's "Online Secure Discount Catalog!"
www.roxymusic.com. Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

AMERICAN GUITARS, REVISED EDITION, 1992. The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New: How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "...owners of the original [should] at least explore [acquiring] this one." NPR Radio: "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers: (800) 237-5534.

vintageguitar.info

Bear Creek Guitars - Hawaiian Koa acoustic steel guitars (Weissenborn style) - recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. 29 Palena Place, Kula, HI 96790. E-mail: bcguitar@bcguitar.com Website: www.bcguitar.com.

www.willcuttguitars.com
PRS Guitars
Hamer Guitars
(859) 276-2713

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585; Fax (718) 816-4416; website: www.mandoweb.com; e-mail: mandolin@mandoweb.com

USA musician .com
Best prices on thousands of products
FREE online classified ads
FREE band web page
Product manuals, club & radio info
www.usamusician.com

THE STUDIOBOX
DIGITAL AUDIO WORKSTATIONS
1-866-YOUR-BOX (1-866-968-7269)
WWW.THESTUDIOBOX.COM

INSTRUMENTS

Buy and Sell musical instruments and gear at www.instrumentexchange.com - The Internet's hottest new auction site. Don't get bogged down with other general auctions that are not exclusively devoted to your passion, musical instruments. Bid on a large selection of Fender, Ibanez, Gibson, and many more. Do you have a Fender, Ibanez, Gibson or other brand item to sell? List it at www.instrumentexchange.com - it is FREE to list.

GUITAR DIGEST - The Vintage and Used Instrument Magazine. Informative articles! Collector's tips! Dealer stocklists! Free nationwide classifieds! Show listings! 6 issues/\$10.00. Sample \$2.00. **GUITAR DIGEST**, PO Box 66, Dept. P, The Plains, OH 45780. MC/Visa: (740) 592-4614.

Handmade premium
Guitars and Basses



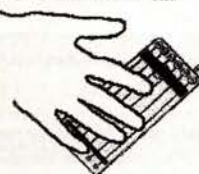
MJ GUITAR
ENGINEERING www.mjguitar.com
Tel: (707) 588-8075

NNG CO., LTD. THAILAND Hand made in Thailand by fine guitar makers discreet with **Solid body** types: Alder, Ash, Basswood, Mahogany (Sapele & Honduras). **Lamp & carved top body:** Curly, Quilt, Spalt Maple, Curly Cherry, Curly Koa, **Special Neck:** Curly & bird's-eye Hardmaple, Macassar Ebony. NNG Guitar pickup premier Alnico-V magnet Sc & Hb sweet, fatter and warm sound. Contact: NNGguitars.com Fax: 662 4282363 E-mail: NNGP@KSC.TH.COM

Spector
www.spectorbass.com

Twanger PraxAx™

Guitar,
Bass,
Banjo &
Mandolin



Portable Picking Practice

Around \$40
toll free 888-944-2481
www.twanger.com

INSTRUMENTS

PERSONAL

HOT TO TROT?

SO ARE WE.

We understand, you can't help yourself, but you're not alone. You desire the best, but you also want to save money. That's why for the first time ever you can buy the cases the pros use at factory-direct prices.

So if you're just playing around, or looking for a long-term relationship, call us direct at 800.243.5152, and ask for "ProTour." Or email us at protour.sales@calzonecase.com.

And check us out on tour with Rush, Aerosmith, Alicia Keys, Blue Man Group, Hank Williams Jr., and OzzFest (OZZY, P.O.D. and Hatebreed).

CALZONE
Case Co.

It takes an opinionated man to make a defiant case.
www.calzonecase.com

BOSTON GUITAR WORKS
www.bostonguitar.com
Secure Online Ordering! The Best Gear... The Best Prices...
508-580-0088

ACOUSTIC MATERIALS

**Tired Of Bad Sound?
It's Time To Take A Stand.**

The GRAMMA™ is a hot new patent-pending device that floats an amp, monitor, subwoofer, turntable or more for nearly total acoustic isolation.

Whatever device you put on top of a GRAMMA will instantly perform a lot more like it was designed to!



Great For Guitar & Bass Rigs!

Immediately notice dramatically truer tone, higher immunity to feedback and a level of resonance-free purity you never thought you'd get out of your gear!

GRAMMA™ ROCKS!

1-800-959-3343 ★ www.auralex.com

Classifieds

PARTS/ACCESSORIES


THE NEW FLYING V REST
 No sliding while sitting
 Lightweight, Affordable
 \$15.99 + 3.00 Shipping + Handling
 Doctor Po Box 449 Perkassie, PA 18940
 Visa - Email www.thomthorn.com

Do you want to improve your playing fast?

Then get a hold of a

BOOMERANG

Phrase Sampler

It will play rhythm while you solo...for days.

It's powerful and easy to use. It's a musical scratch pad, tireless accompanist, and creative tool. It can record, create loops, layer **unlimited** parts, playback in reverse or half speed, play backward leads **live**, and more. It records for two minutes; four minutes on half-speed. And, it was designed & built by musicians for musicians!



- Full year warranty.
- Rugged 17"x6"x2" steel chassis.
- Easiest to use looping device on the planet.
- Made in the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line. List price is \$599, but talk to your local store for your best deal.

Boomerang Musical Products **800-530-4699**
 PO Box 541595 mnelson@dmans.com
 Dallas, TX 75354-1595 <http://www.boomerangmusic.com>

Dealer inquiries welcome.

GET ONE FOR YOUR HOLE. Makes any guitar more beautiful and controls feedback. Unique guitar accessories, great lines. Free giveaway. www.lutehole.com.

Custom painting; guitar bodies and necks with your choice of polyester colors; MusiKraft, Dept BGP, PO Box 532, Sicklerville, NJ 08081 or 856-728-5555. E-mail: gulab@musikraft.com

www.linearpickups.com Pickups featuring repositionable, interchangeable pole pieces. (585) 663-2344.

Guitar Parts - DIRECT

- Tuners
- Bridges
- Knobs
- Pickguards
- Pickups
- Much More



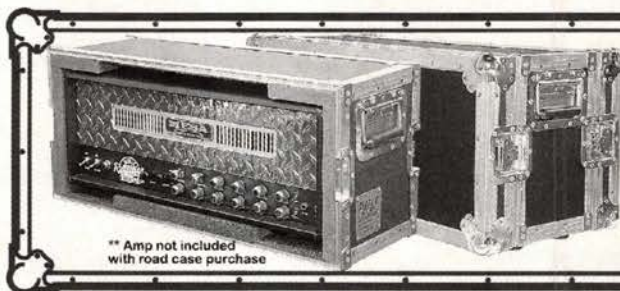
www.CustomShopParts.com

PEDALS, PEDALS, PEDALS! EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** MusicToyz.com, Westbury, NY. (516) 338-4316. Web: www.musictoyz.com. E-mail: sales@musictoyz.com

PARTS/ACCESSORIES

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
 Sets, Singles & Bulk Strings www.juststrings.com



DoubleLid Amp Head Road Cases
 ATA top quality construction
 Perfect fit with foam openings for handle, vent, and feet
 Solid foam front & rear lids
 Anti-vibration rubber feet
 Order at:
www.affordable-cases.com
 800-765-4848
 Also cases for combo amps, cabinets, rack mounts, mixers, keyboards, etc.

** Amp not included with road case purchase



Get in Tune, Stay in Tune, Sound Better with Big Bends Nut Sauce!
 Endorsed by Pete Anderson and the entire Dwight Yoakam Band.
www.guitaristonly.com
(888) 788-BEND



Hand-tooled leather straps
EL DORADO GUITAR ACCESSORIES
www.eldoradostraps.com
 MC / VISA catalog / info 626.791.4995

GOT AXEWIPE? Your instrument deserves the best. Four soft, durable 9"x9" cleaning cloths. Assorted colors, chemical-free only \$6.00 postpaid. Satisfaction guaranteed. The Ben Danna Co., PO Box 937, Eureka, CA 95502.

PADDED AMP COVERS
1-800-228-3878
www.lecover.com
The Le Cover Co.

Fine Handstitched Custom-Molded Leather Guitar/Bass Cases. www.lafrancecases.com

YOU NEED A PEDALBOARD!! Professional pedalboards/roadcases built to your specs for as little as \$79.00!! WWW.NYCPEDALBOARDS.COM. Toll-free: 1 (888) 633-8450.

PARTS/ACCESSORIES

GuitarElectronics.com
 The Resource for Guitar & Bass Electronics



- *Electric & Acoustic Pickups
- *Electronic Parts & Hardware
- *100+ Diagrams & Wiring Mods

Huge Selection & Savings on Pickups & Parts from:
 Seymour Duncan-Bartolini-Gibson-Shadow-AllParts

KANGAROO COVERS
 Protective Amp Covers with huge storage POCKETS
 Custom Made for
 Guitar Combo Amps, Amp Heads & Speaker Cabinets.
www.KangarooAmpCovers.com
 info@KangarooAmpCovers.com
 PO Box 120593, Nashville, TN 37212
 (800)431-5537 (615)361-5537

SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds
 from Original Standard Recordings!
Thompson Vocal Eliminator™
 VE-4 Free Brochure/Demo
 24 Hour Demo/Info Line
(770)482-2485 - Ext 23
 LT Sound Dept GP1 7980 LT Parkway, Lithonia, GA 30058
 Internet www.LTSound.com
Better Than Karaoke For Over 25 Years!



REPAIR AND BUILD GUITARS! Free catalog packed with thousands of parts, tools, woods, kits, books and videos. Featuring StewMac tools and Waverly machines. Stewart-MacDonald, Box 900-G, Athens, OH 45701. Call (800) 848-2273. www.stewmac.com

Try Your Own Ad In Guitar Player's Classifieds!
 Whether you're selling your new invention, your old guitar, or your own instruction course, your ad will be seen by hundreds of thousands of guitarists worldwide!
 Call (650) 513-4376 for more information.

Classifieds

PARTS/ACCESSORIES

mosesgraphite.com
FENDER NECKS
 CERTIFIED BY FENDER

that each replacement neck has a quality at least as high as that of replacement necks manufactured by FMI.

These necks are licensed to MOSES, INC., by Fender under a quality control trademark license.

541.484.6068

Dick Plays Hard. Real Hard!



Dick Dale depends on
String Saver Saddles

Played by Dick Dale, Kenny Wayne Shepherd, Aerosmith,
 Guns 'n Roses, L.A. Jones, Stone Gossard, Don Carr

"I don't have time for wussy string saddles! I need saddles that can take it! Not get cut up and heat up strings. I wouldn't think of playing 'The Beast' without String Saver Saddles, and you can take that to the bank!"

Dick Dale
 Dick Dale

Graph Tech
 Guitar Labs

Call Toll Free 800-388-7011 Ext.35
 Tel. 604-940-5353 Fax: 604-940-4961
 www.graphtech.bc.ca

DUPLICATION/REPLICATION

duplicatorz-r-us.com

www.duplicatorz-r-us.com
 CDR Duplicators • DVD Duplicators
 CDR Printers • Media • Accessories

INSTRUCTION

New Video! **Jazz Guitar for Beginners** by Mike Overly. \$29.95 + \$5.95 S/H. 12 Tone Music Publishing, Dept GP, P. O. Box 20564, Dayton, OH 45420. 1-800-256-4858. www.12tonemusic.com

The Garage Band Cookbook At book and music stores now! www.bizventures.com

The Useful Guitar Series on Video. www.UsefulGuitar.com. Real world studio and road warrior tricks of the trade.

Fingerstyle Christmas books, videos and CDs. Dozens of great arrangements, from easy to challenging. Jazz, folk, classical. Plus Tune-of-the-Month at www.accentonmusic.com. Free Catalog. Accent On Music, PMB 252, 19363 Willamette Dr., West Linn, OR 97068; (503) 699-1814. Email: info@accentonmusic.com

ENORMOUS, UNIQUE SELECTION! Instructional guitar tab books and videos. All styles. Free Catalog. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403. (410) 729-3859. **WEBSITE:** WWW.CHORDMELODY.COM

FREE VIDEO OFFER: Videos by Chet Atkins, Wes Montgomery, Joe Pass, Freddie King, Larry Coryell, John Renbourn, Stefan Grossman and many others. Finest in Historical and Instructional videos (Blues, Jazz, Celtic, Ragtime, Bluegrass). Check our website www.guitarvideos.com for FREE video offer or write: Stefan Grossman's Guitar Workshop, PO 802, Sparta, NJ 07871.

www.usschoolofmusic.com 617-666-4839
MASTER MUSIC AT HOME

ATTENTION ALL GUITAR PLAYERS Learn the super fast way to compose original guitar music and play great solos. Visit our website at www.guitarmentor.com or call (902) 543-5134.

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** – Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006. (617) 731-0475. www.johnmcgann.com

RECORDING ENGINEER. On The Job Training in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how: 1 (800) 295-4433. Check out our website: <http://www.sna.com/musicbiz>

FREE GUITAR TAB CATALOG – Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept. GP, 4607 Maple Ave., Baltimore, MD 21227. (410) 242-0326. Foreign – send US\$3.00. Or see it all on-line: <http://www.kirkpatrickguitar.com>

JAZZ GUITARISTS – Comp the tunes you MUST know w/**Essential Standards Vol. I**, w/tab. \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford, CT 06904-1234 USA.

WWW.PLAYLEADGUITAR.COM. Learn scales, modes the easy way.

www.GUITARPLAYER.com

INSTRUCTION

PLAY ALONG MUSIC FOR DRUMS AND GUITAR Instructional Books And Videos - All Levels powerjamms.com Or Toll Free 877-448-3786

BE A RECORDING ENGINEER

★ TRAIN AT HOME with AIA

Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.

FREE INFORMATION:
Audio Institute of America
 514 46th Avenue, Suite A, San Francisco, CA 94121
 Or visit us at www.audioinstitute.com

CHARLIE BANACOS LESSONS BY MAIL: PO Box 272, Manchester, MA 01944, USA, or visit www.charliebanacos.com

Drumset Lessons Thru the Mail for brochure send \$1.00 U.S. to Horrigan Drum School, 342 Centre St., Brockton, MA 02302 USA.

**FOR SUBSCRIPTION INQUIRIES,
 CALL (800) 289-9839**

CUSTOM TRANSCRIPTION SPECIALIST. (Large catalog.) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570. (914) 741-6321. www.guitar-lessons-at-home.com

ABSOLUTELY UNDERSTAND GUITAR The ultimate video guitar lesson program. Toll-free (866) 477-9900. www.absolutelyunderstandguitar.com

The Secrets of Successful Practicing are at www.guitar.co.nz

www.handHealth.com. Exercise products and programs designed to improve strength, dexterity and coordination in the hands and fingers. Distributors of the **Finger Fitness Program**. P.O. Box 13359, Dept. G, Hamilton, OH 45013. Order line: 888-868-HAND (4263). Info Line: 513-868-7933. Fax: 513-868-9038

EMPLOYMENT OPPORTUNITIES

Looking for GIGS? We have THOUSANDS www.musicphonebook.com/gp

WORK AT HOME PLAY MUSIC & EARN CASH (949) 223-3940.

www.MusiciansContact.com. Paying jobs online. Thousands of satisfied members since 1969. (818) 888-7879.

MUSICIANS NATIONAL REFERRAL
 Where pro musicians & bands connect.
 World's largest, most preferred referral.
 Ask about our Lifetime membership. (800) 366-4447
<http://www.musicianreferral.com>

Heavy improv metal guitarist in San Francisco **seeks slammin' bassist** for serious jams. castaneda_d@hotmail.com

Classifieds

WEBSITES

Experimental guitarists/composers:
visit www.touchingextremes.org

Like guitar driven music with a positive Christian message? Check out www.RiseFan.com

Blues and Rock Backing Tracks.
<http://www.mp3.com/johnturnerband>

GuitarElectronics.com Diagrams & Mods-Parts-Tech Advice. www.guitarelectronics.com

www.curtisguitar.com Instrumental guitar floating between jazz and rock.

DRAWBRIDGE MUSIC Music Books, Instructional Videos/DVD's, Software, Strings, Drumsticks, Reeds, Electronics, Accessories, Musical Supplies, Kid's Stuff, and much more. www.drawbridgemusic.com

SCHOOLS

Lutherie Training: Hands-on Acoustic Guitar; design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options; harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753. Box 51, Tugaskie, Sask., Canada, S0H 4B0. E-mail: timelessgtrs@sk.sympatico.ca

Curbow School of Lutherie. "High Tech, Hands On". Electric guitar and bass design and construction. Intensive repair and modification courses. Study with Greg Curbow in the beautiful North Georgia Mountains. January class now forming. Contact: Curbow String Instruments, P.O. Box 309, Morganton, GA 30560. (706) 374-2873. www.curbow.com


MUSIC THEORY COURSE FOR GUITAR. Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669; E-mail: JSuttonISG@aol.com; Web Site: <http://www.guitar-jimsuttoninst.com>

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040. (602) 243-1179. www.roborto-venn.com

Summit School. Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses: Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-8807. Toll-free: 1 (888) 901-9903. E-mail address: luthiersintl@bcsupernet.com

Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307. (800) 278-0089. www.galloupguitars.com

SOFTWARE



"SIBELIUS IS THE ULTIMATE CREATIVE TOOL"
— Andy Summers
Former guitarist with The Police

Sibelius 2 Music Notation Software for Musicians
CALL 888-474-2354 FOR A FREE VIDEO AND DEMO
www.sibelius.com/guitar

PLAY LIKE THE GUITAR LEGENDS. Learn favorite riffs faster — **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at WWW.SLOWGOLD.COM. Or call toll-free: 1 (877) 866-8454, today.

BAND-IN-A-BOX®

Down Beat Magazine raves
Band-in-a-Box is the most significant contribution to Jazz Education since Jamey Abersold Records.

The award-winning Band-in-a-Box accompaniment software for Macintosh® & Windows® is so easy to use! Just type in the chords for any song using standard chord symbols (like C, Fm7 or C13b9), choose the style you'd like, and Band-in-a-Box does the rest — automatically generating a complete professional quality five instrument arrangement of piano, bass, drums, guitar and strings in a wide variety of popular styles.

Band-in-a-Box Pro \$88 USD
Band-in-a-Box MegaPAK \$249 USD

PG Music Inc.
29 Cadillac Avenue
Victoria, BC V8Z 1T3 Canada
1-800-268-6272
(250) 475-2874

PG music
www.pgmusic.com
E-mail: sales@pgmusic.com

eMedia Makes Guitar Easy!

Learn from CD-ROMs with hit songs!



Newsweek -
"Top 50 CD-ROM
of the Year!"

Also Available:
Intermediate Guitar
Beginning Bass
Interactive Song
Titles

www.emediamusic.com (888) 363-3424

SOFTWARE

MusEdit - Powerful music notation software!



Easily translate treble to tab, and tab to treble (or bass)
Transpose, Easy lyric entry
8700 chords/edit your own
Alternate guitar tunings
MIDI Out, Great printing, (Windows 95/98/NT)
Scrolling, many more features, 158 pg. manual

ONLY \$79
(Check, M.O., VISA, MC, Amex)

Yowza Software, PO Box 4275, Berkeley CA 94704 800-234-0427
demos & info at: www.musedit.com e-mail: info@musedit.com

RECORDS/CDs/VIDEOS

Rare Videos/CDs. Old/New Rush, Yes, Who, Kiss, and more. Low prices. Send for Free catalog: Brian's Music, 411 Wedgewood Lane, Asheville, NC 28003.

LESLIE WEST-"BIG PHAT ASS GUITAR". Take a private lesson from the master of tone, melody, and vibrato! *Video or DVD* Order info: Guitar Video, P.O. Box 843, Valley Stream, NY 11582 or at: www.windfallmusic.com.

NOBODY'S FATHER KEVIN JONES Taxim Records
www.taxim.com.

JEWISH HEAVY METAL MUSIC
at: www.cdfreedom.com/pesachchaim

www.factoryoutletrecords.de European Jazz Guitar Label See also: www.atlanticjazztrio.net.

OTHER

Kid interns at radio station. Forms band. Opens for Bowie. Debauchery and mayhem follow. www.whileimdead.com.

"LOOKING FOR A RECORD DEAL???"

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your **FREE** information.

Talent 2000
1-800-499-6395

COLLEGE RADIO PROMOTION, FOREIGN LICENSING and more! Winners of 5 Platinum and 4 Gold Records. Special rates. (707) 795-1798. info@exposemedia.com

**NEW RATES IN EFFECT BEGINNING
DECEMBER 9th FOR THE MARCH ISSUE.**

LOCK IN YOUR 2002 RATES NOW!
Call Joanne Martin (650) 513-4376



Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

GUITARS

Brian Moore Guitars/bmcguitars.com	99
Carvin/carvin.com/800-854-2235	119
D'Angelico/dangelicoguitars.com/732-380-0995	118
Dean Guitars/deanguitars.com/727-519-9669	90
Deering/deeringbanjos.com/800-845-7791 x.107	132
Epiphone/epiphone.com/800-444-2766	76, 77
ESP Guitars/esp guitars.com/800-423-8388	109
Fender/fender.com/480-596-9690	5
Framus/framus.com/800-741-0109	152
Garrison/garrisinguitars.com	40/41
Gibson Custom/gibsoncustom.com/800-4-GIBSON	124
Gibson OAI/oai.gibson.com/877-258-3477	54
Godin/godinguitars.com/514-457-7977	20/21, 50, 60
Guild/fender.com/480-596-9690	22/23
Martin Guitars/martinguitar.com	7
Parker/parkerguitars.com	75
PRS/prsguitars.com/410-643-9970	17, 129
Saga/sagamusic.com/650-588-5558	56
Schecter/schecterguitars.com/800-660-6621	89
Steinberger/musicyo.com	11
Takamine/takamine.com	BC
Taylor/taylorguitars.com	32/33
Terry C. McInturf Guitars/mcinturfguitars.com/919-552-4586	150
Veillette Guitars/veilletteguitars.com/845-679-6154	152
Warrior/warriorinstruments.com/706-891-3009	58
Yamaha/yamaha.com/877-YAMAHA-5	2

AMPLIFIERS

Alessandro/alessandro-products.com/215-355-6424	150
Carr Amplifiers/carramps.com/919-545-0747	151
Fender/fender.com/dyna-touch/480-596-9690	79
Hartke/hartke.com	130
Hughes & Kettner/hughes-and-kettner.com/zentera/800-452-6771	12
Koch/koch-amps.com/612-675-3650	136
Marshall/marshallamps.com	36/37
Matchless/matchlessamplifiers.com/310-444-1922	88
Mega Amplifiers/megaamps.com/866-790-2950	151
Randall/randallamplifiers.com/847-949-0444	112
Rocktron/rocktron.com/616-968-3351	8
THD Electronics/thdelectronics.com/206-781-5500	48
Victoria/victoriaamp.com/630-369-3527	152
Vox/voxamps.co.uk/631-393-8530	1FC
Yorkville/yorkville.com/905-837-8481	114

STRINGS

D'Addario/daddario.com/800-DADARIO	6, 41, 125
Dean Markley/deanmarkley.com/800-800-1008	59
Elixir Strings/elixirstrings.com	107
Ernie Ball/ernieball.com/805-544-7726	1
GHS/ghsstrings.com/800-388-4447	IBC

RECORDINGS

EMI Music/	18, 91
Hightone Records/hightone.com	48, 143
Last Straw Records/laststrawrecords.com	116
Rounder Records/	146
Shrapnel Records/800-937-8943	60
Spitfire Records/spitfire.com	18
Sony Music/	44, 128
Universal Music Group/towerrecords.com	57
Wolf Media/sanctuaryrecordsgroup.com	115

RECORDING EQUIPMENT

Boss/bossus.com/800-386-7575	9
Digidesign/digidesign.com/002/800-333-2137	31
Korg/korg.com/800-335-0800	42
Tascam/tascam.com	49
ToneWorks/Korg/korg.com/800-335-0800	101
Yamaha/yamaha.com/877-YAMAHA-5	134
Zoom/samsontech.com	13, 45

PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Allparts/281-391-0637	136
ARS/arselectronics.com/818-997-6279	142

Artec/artecsound.com	132
Buzz Feiten Tuning System/buzzfeiten.com	153
Discount Distributors/discount-distributors.com/800-346-4638	136
Fishman/fishman.com/508-988-4638	87
Furman/fumansound.com/707-763-1010	147
Get'mGet'm/getmgetm.com/323-662-0275	151
George L's/georgels.com/615-868-6976	80
Graph Tech/savemystings.com/604-940-5353	151
Grover/grover.com	151
Luthiers Mercantile/lmli.com/800-477-4437	132
Mojo Gear/mojogear.com/509-455-MOJO	150
PedalPad/pedalpad.com/785-862-4723	50
Peterson Tuners/petersontuners.com/708-388-3311	58
PickguardFX.com/pickguardfx.com	142
Pickin' Pouch/pickinpouch.com/877-PICKINP	152
Planet Waves/planet-waves.com/800-DADARIO	80, 97
Redwood/redwoodmusic.com	150
Seiko/kamanmusic.com	29
Seymour Duncan/seymourduncan.com/805-964-9610	55
Shubb Capos/shubb.com/707-876-3001	132
Sustainiac/sustainiac.com/317-340-1161	150
Tesla Pickups/teslatek.com	135
Warmoth/warmoth.com/253-845-0403	91

EFFECTS DEVICES/SIGNAL PROCESSORS

ART/artproaudio.com/716-436-2720	78
Boss/bossus.com/800-386-7575	133
Brotech Electronics/brotechelectronics.com/631-924-0995	140
Danelectro/danelectro.com	4
Dunlop/jimdunlop.com/707-745-2722	14
Godlyke/maxonfx.com	38
Line 6/line6.com	46
Roger Linn Design/rogerlinndesign.com	16
Tech 21/tech21nyc.com/212-315-1116	51
ToneBone/tonebone.com/604-942-1001	61
ToneWorks/Korg/korg.com/800-335-0800	73

MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-620-3800	117
Carvin/carvin.com/800-854-2235	10
Eminence/www.eminence.com/502-845-5622	19
Mackie/mackie.com/800-898-3211	3
Samson/samsontech.com	67

PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	138/139
Full Sail/fullsail.com/800-226-7625	143
JK Lutherie/jklutherie.com/800-344-8880	137
Mel Bay/melbay.com/800-8-MELBAY	140
Musician's Friend/musiciansfriend.com/800-776-5173	110/111
Musitech College/musitech.com/800-594-9500	116
Warner Brothers Publications/songxpress.com/800-628-1528	149

RETAILERS

Elderly/elderly.com/517-372-7890	135
GGuitars/gguitars.com/203-786-4734	151
Interstate Music/interstatemusic.com/877-213-2581	116
L and M Music/LandMmusic.com/800-876-8638	152
LM Products/lmproducts.com/800-876-7651	118
Luthiers Mercantile/lmli.com/800-477-4437	132
Manny's/mannysmusic.com/866-PROMANNY	145
Musician's Friend/musiciansfriend.com/800-776-5173	110/111
Music Machine/guitarsale.com/509-582-3568	85
Pro Audio Music/proaudiomusic.com/800.225.1403	150
Sam Ash/samash.com/800-4-SAMASH	120/121
Shreve Audio/shreveaudio.com/800-214-9222	148
West LA Music/westlamusic.com/310-477-1945	147

OTHER

Carvin Giveaway/musicplayer.com	81
Guitar Player Calendar	108
Ultrasound/ultrasoundrehearsal.com/212-967-5626	140
US Air Force Band of the West/lackland.af.mil/bow/	142

ADVERTISING: Deirdre H. Jones/NY 650-513-4541, Jon Levy/California 818-994-3800, Michael Montgomery/Northwest/Midwest 650-513-4518, Eric Shea/Southeast 801-571-8704

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (650) 513-4300; FAX 650-513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646; ITT Telex #449425. Periodicals postage paid at San Mateo, CA at and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada and Mexico, \$25.00 per year for international. All international orders ship via airmail. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (850) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfi@neodata.com. Please allow 6-8 weeks for address change to take effect. *Canadian GST included-Permit # 124513540. For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. [785] 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80322-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 50, No. 22.



JAZZ CRITIC RALPH

Gleason called Wes Montgomery the most influential guitarist since Charlie Christian. Gleason interviewed Wes in 1960, but the transcript remained unpublished until *Guitar Player's* July 1973 issue. The cover photo is the coolest: Wes on a tall wooden stool, dark suit, tab-collar shirt, skinny black tie, French cuffs, gold watch, thumbin' a gorgeous gold-plated sunburst Gibson L-5 with beautifully yellowed binding, the epitome of hipness and class.

—TOM WHEELER

How did you get interested in guitar?

Charlie Christian. There was no way out. That cat tore everybody's head up. "Solo Flight" was the first record of his I heard. Boy,

that was too much! He was *it* for me.

You taught yourself to play?

Yeah, with Christian's records. I knew that everything done on his guitar could be done on mine, because I had a 6-string, so I was just determined that I would do it. In my first gigs, I played Charlie Christian solos. I got pretty good and went on the road. We starved. I didn't realize you'd have a gig in Kansas City, then Florida. Thousand miles a night. That was rough, man.

You don't use a pick.

No, that's one of my downfalls. To get a certain amount of speed, you should use a pick, I think. A lot of cats say you don't have to play fast, but being able to play fast can allow you to phrase better. I just didn't like the sound. I like the tone better with the thumb, and the technique better with the

pick, but I couldn't have both.

Do you ever run into classical players, such as Segovia?

No, and I don't want to, because those cats will scare you. It doesn't make any difference that they're playing classical—there's so much *guitar*. He'll make you feel like, "What are you playing jazz for? *This* is what you should be playing." But I'd imagine if a jazz player is really playing, the classical musician will have to respect him.

Where do you want to go with your playing?

I'm just so limited. Playing octaves was just a coincidence. And it's still such a challenge. I used to have headaches every time I played octaves—the extra strain—but now I don't get the headaches. There a lot of things that can be done on the guitar. Regardless of what you play, the biggest thing to me is keeping a *feeling*. ■

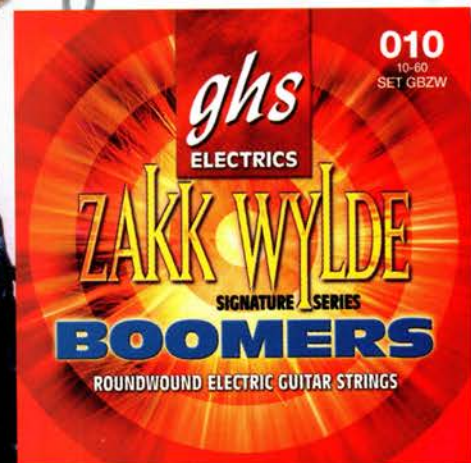


Zakk Wylde's Black Label Society

"Back in '87 a friend of mine turned me onto a set of GHS TNT Boomers and I was completely blown away. The combination of the thick bottom and light top is crushing. To date I use 10-60 and all of the bass players who roll with the Black Label Society use GHS as well. When you find something that works you don't look back."

www.zakkwylde.com

www.spitfirerecords.com



ghs
strings

GHS Corporation
2813 Wilber Ave.
Battle Creek, MI
49015 USA

website: www.ghsstrings.com

email: info@ghsstrings.com

telephone 800/388-4447

fax 800/860-6913

photo by Maryanne Bilham

Photo: Neal Preston

Late night at the Shrine Auditorium

IN THE RIGHT PLACE, A GUITAR IS AN INSPIRATION

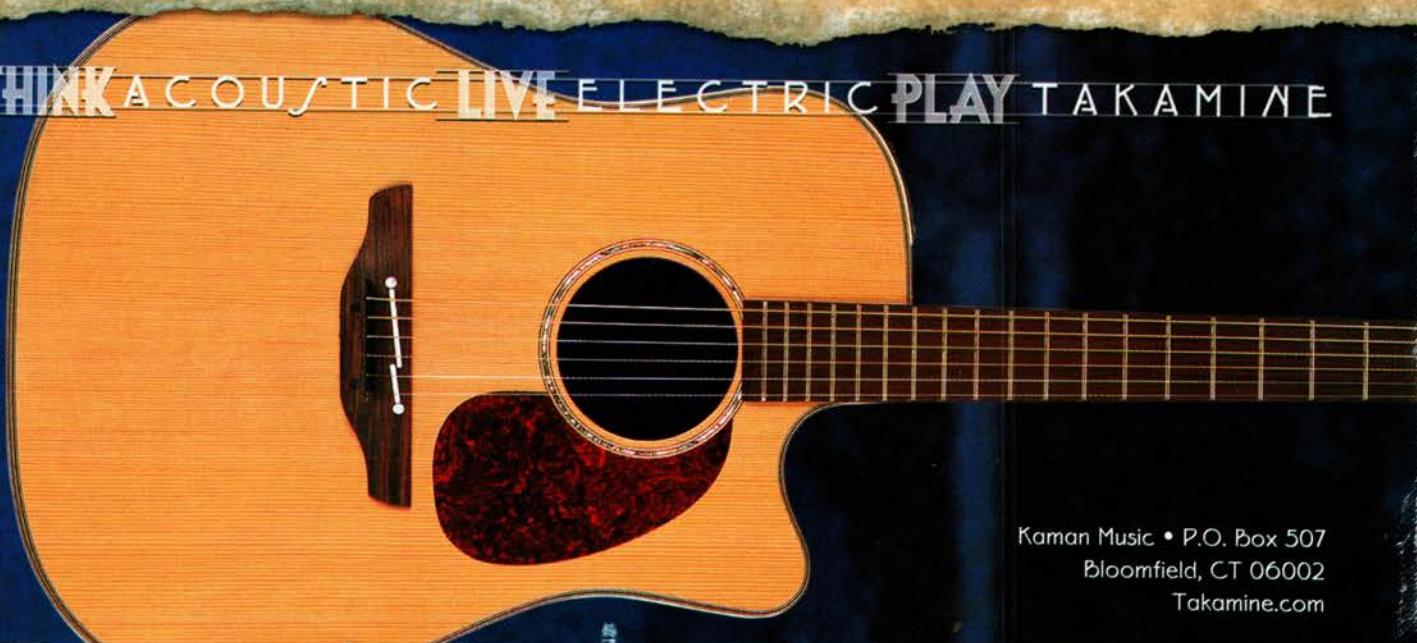
Glenn Frey has had an inspiration or two along the line. Founding member of The Eagles. Writer and singer of some of the most enduring classic songs of the past three decades. Longtime Takamine player.

Over the years, Glenn has tried just about every guitar worth trying. But when it's time to go out on stage and get inspired, he always picks up his Takamines.

Like the new EA/N15C Super/Natural dreadnought. Solid cedar top, solid rosewood back, and a warm-sounding update to the classic Takamine analog preamp.

It's been an inspiration to Glenn. Let it be one for you. At your Authorized Takamine Dealer.

THINK ACOUSTIC LIVE ELECTRIC PLAY TAKAMINE



Kaman Music • P.O. Box 507
Bloomfield, CT 06002
Takamine.com